

LONG RANGERS: A BUYER'S GUIDE TO TELEPHOTOS, 200mm & UP

OUTDOOR & TRAVEL

SPRING 1992

PHOTOGRAPHY

DOUBLE EXPOSURE

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Pat O'Hara's lush 4x5 closeup of an iris was shot along Alaska's Mendenhall River, near Juno, where the flower is commonplace. A 150mm f/5.6 Nikkor lens on the photographer's Wista gave him the bellows extension he needed. High overcast called for an exposure of 1/4 second at f/22 on Ektachrome 100 Plus—with the needed bellows correction determined by the distance between O'Hara's extended thumb and middle finger! Many outdoor and travel photographers like to travel light, and even those who pack a lot of equipment rarely will travel with two different camera formats. But Pat O'Hara does—he carries 35mm and 4x5. How come? The story beginning on page 56 tells all.

Skateboarding photograph by Bryce Kanights; lens photograph by Mason Resnick; film boxes by Steve Sint

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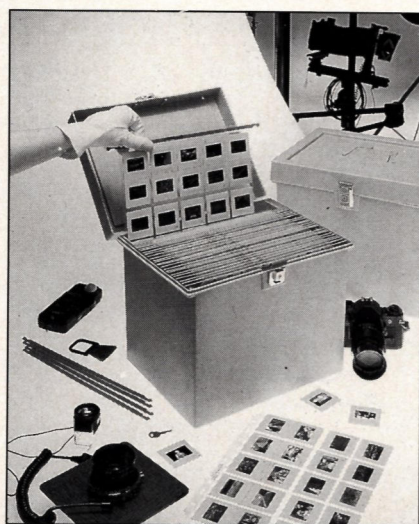
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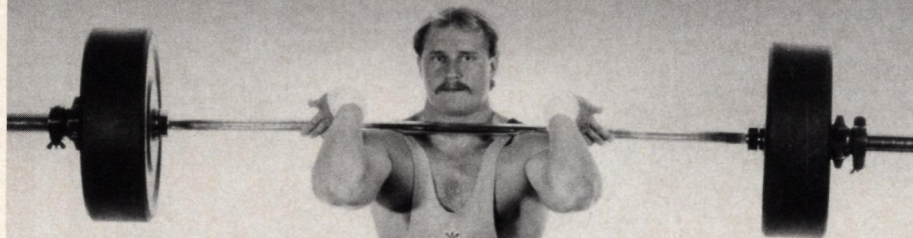
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EDITOR'S NOTE

Let's talk about editing.

No, not the kind of editing that results in the production of this magazine—not text editing, or, for that matter, photo editing from our end of the process. We'd like to talk about how *you* edit your own photographs: the process that results in your deciding to keep the pictures you've taken in your photo album or slide tray, or add them to your stock file or use them for photo decor; or send them to us (or any other magazine) for publication consideration.

We're not talking about sorting, we mean editing: selection by standards, by a set of your own rules and judgments. Deciding, as objectively as possible, what to keep and what to toss.

We learned long ago that one way to judge the skill of a photographer was to look at the contact sheets; you'll find out how the photographer works, thinks and plans. You'll find out if there's a predominance of winners or just the occasional lucky shot.

How you look at your "contact sheets"—the whole roll of 24 or 36 exposures—can teach you a lot about the kind of photographer you are and the kind of photographer you are on the way to becoming.

We thought about this "contact sheet" test recently when looking through readers' submissions for *Editor's Choice* and possible feature photo stories. We see a lot of fine work, but we also see a lot of this: a sheet of 20 slides, in which there are, let's say, six winners, really good work—and 14 others that look like they were taken by someone else...on a bad day. And we think that either this person got lucky on those six, or she's just not a good editor of her own work.

Now, why should this matter? Because good editing will not only increase your chances of getting your photos published (anywhere) but will also help you become a better photographer. By viewing your work—your contact sheet, your sheet of transparencies, your series of prints—as a whole, you can begin to see how you work, how you think, what you consider important and how you like to portray it; you can follow your own reactions to things around you. The camera will record it—later, it's up to you to decide how—and if—it fits into the whole.

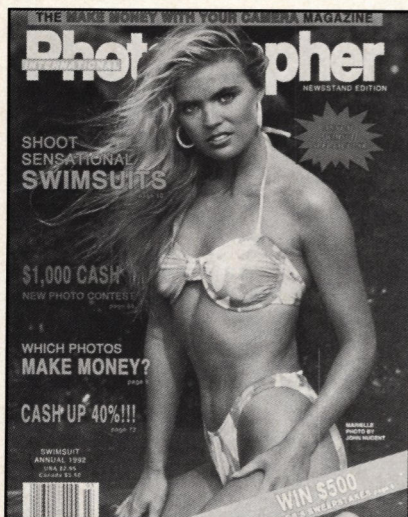
The real question is, are you a sharp-shooter or a shotgunner? The lucky shot may get you published or bring you compliments; consistency will make you a better photographer for the long run.

We suggest you do your editing in stages: take a quick look the day you get the slides back. Sort out the losers and toss them; keep the winners and the maybes.

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then walk away and leave all the photos for a few days. When you come back, take a fresh look, discard those maybes that don't measure up to the winners. A week later take a final look—what works, what doesn't? Ask yourself, if this photo wasn't one of your own, would it be a good picture? Would you be interested in seeing it again, in keeping it at all?

When you finally have a sheet or a tray of your good shots, take another look: are these the photos of one person? Is there a point of view here, a style, an interest; are you telling a story? Are you getting better.

You'll notice that many of our articles and columns concern choices: this film or that...or both? Which format...and for which job? Editing, too, is a choice—it's your evaluation of your own work. Get to know what you like, what the good stuff is, develop standards against which you can measure your work. Be objective...be ruthless...then let us see the results.

Brian T. Smith

Although the majority of the material appearing in the magazine results from ideas originating with the editors and staff, we are very interest-

GUIDELINES FOR CONTRIBUTORS

ed in your ideas and your work. If you would like to contribute feature material to Outdoor & Travel Photography, send a query letter to the editor briefly describing the article you have in mind. Tell us about yourself and your experience as a photographer and/or writer. It's okay to send printed samples of your work—tearsheets or promotional cards, for example, but they will not be returned. Please do not send unsolicited articles and/or photographs.

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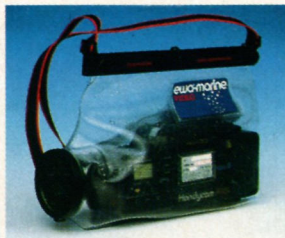
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OUTDOOR & TRAVEL PHOTOGRAPHY

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Gang of Four

A new category of cameras stretches the definition of point and shoot.

In case you haven't noticed, there's a battle taking place in point-and-shoot cameras, a battle between technology-for-technology's-sake and practical invention.

Take a look at the latest advance in P&S technology: the 3X zoom-lens camera, with "3X" being the built-in zoom's range—approximately 38mm to 105mm. After putting four such long ranging zoom-lens cameras through their paces, I was left wondering whether some of these cameras are providing too much of a good thing.

The four—Canon's Mega Zoom Super, Konica's Aiborg, Pentax's IQ Zoom 105 Super and Samsung's AF Zoom 1050—look like regular point-and-shoot, zoom-lens cameras: unlike larger, camcorder-shaped hybrids with similar-sized zooms, their shapes are familiar, but within the familiar shapes are incorporated longer zoom range lenses than the regulars.

To achieve compactness in these models, some sacrifices have been made: apertures are smaller (especially when lenses are zoomed to the max, where they open to only around f/8); lens elements are smaller, too, with more plastic parts. On the other hand, the size of the camera hasn't harmed the manufacturers' ability to pile on some mighty impressive computer-powered bells and whistles.

Although they're primarily meant for print film, I used Fujichrome 100 when I checked out the quartet of cameras; it made it easier to observe sharpness and exposure quality.

First up was the Pentax IQ Zoom 105. It won the "European Camera of the Year" award in 1990, and for good reason: never has so much camera been squeezed into so little space. (Recently, a newer version, the 105R, offering anti-redeye pr-flash was introduced.)

Features include a 38-105mm zoom

lens, exposure control to $\pm 2\frac{1}{2}$ stops, several flash modes, bulb (which holds the shutter open for as long as you want) and bulb-plus-flash (in which you'll get a combination blur/frozen action), an intervalometer (for photos every one minute to every 12 hours) and macro focusing down to 1:4—that's 18 inches at 105mm.

In the field, the Pentax performed well. Flash and ambient light balance (in the flash-on mode) was correct, although the flash underexposed when the lens was zoomed out (fixable—simply set the EV control to

a redeye-reducing pre-flash button, a self timer and that's it. For someone who is just starting out, this is a friendly piece of equipment—just remember to take the lens cap off!

Press the on button and the lens extends out of the body in two stages. (Once the camera is set, it doesn't turn off automatically.) Two large buttons on the top plate control the zoom; flash modes are on the back. The shutter is one of the quietest of the group. Although it has no macro setting, the lens is quite sharp, with remarkably little vignetting, even at 105mm. The meter



Canon, Konica, Samsung and Pentax have stretched the definition of point-and-shoot to the breaking point with cameras that incorporate long-ranging zooms and some of the most sophisticated features yet seen in a generation of compact 35s.

+1). The lens was sharp enough for enlargements up to 8x10 in most focal lengths. Unattended for three minutes, the lens pulls back into the body and the camera turns itself off. One impressive feature was the exposure compensation mode, which indeed helped in several tricky exposure situations.

Then came the Canon Mega Zoom. It's more boxlike shape echoes early point-and-shoot cameras, but where those cameras had a fixed 35mm lens, this one keeps a 35-105mm zoom nestled in approximately the same space.

The idea behind the Mega Zoom is "keep it simple." It has a flash on/off button,

handled high contrast situations well, although some backlit scenes were about 1/2-stop underexposed in chromes; print film will forgive this. Overall, a solid, basic performance.

Now, the camera with over 20 modes and over 60 possible settings: the Samsung AF Zoom 1050. Externally it looks like a knockoff of the Pentax 105 Super and it does share many of the Pentax's features; but then it goes beyond: three buttons atop the camera control an impressive list of features including eight flash modes including bulb, flash-with-bulb (and you can control

(continued on page 65)



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Northwest Passage

How I made the sentimental journey from manual to automatic and back again.

I don't mind admitting it—I'm basically a manual type guy. That goes for my camera as well as for the typewriter I'm using at this very instant. But I'm not a complete dodo vainly awaiting the reincarnation of that bird and the covered wagon and all the other good stuff from the "good old days." Despite my friends' claims that my attitude stems from the fact that automation was not even a concept when I first started fiddling with mechanical gadgets, I do recognize the existence of the 20th century and do make some concessions to its automated products—like the family four-wheeler, our pop-up toaster and my camera.

In fact, my camera provides a perfect balance between my manual tendencies and the world of automation. With a car you're stuck with either a manual or an automatic transmission, but with a camera you can get both modes of operation in one model. What with just about every SLR coming off the line today providing both manual and automatic operation, the luxury of choice is literally at every photographer's fingertips, and my fingertips almost invariably go for the manual controls on my dual mode camera. But I must admit that, lately, I've taken to setting the big dial on "A" more frequently. Then again I've recently acquired a healthy respect for a rather primitive means of transportation—the horse (but that's getting a little bit ahead).

Both of these conflicting strains came together last fall on a visit to Alberta—that big block of Western Canada abutting Montana and justly known for reflecting the easy, open-air feeling and lifestyle we associate with the wide open western chunk of the U.S.A. Before setting out with my Minolta X-570 dual mode SLR from the vast prairie surrounding beautiful, vertically-oriented downtown Calgary for the taller and more watery scenery to the northwest, I decided to take in one of that city's major, if not more well known, attractions: the Spruce Meadows Masters International horse show. The Masters—one of three internationally known equestrian events

held at Spruce Meadows—would certainly be, I thought, a rewarding experience for a photographer no matter what his opinion of horses. Lots of motion and color given Canada's—and the horsey set's—penchant for red uniforms and the vast green turf covering Spruce Meadows, a sprawling 300 acre showplace/residence for our four-legged friends a few miles from the center of Calgary.

In contrast to Calgary's more famous Stampede, in which man competes against the beast, the Masters presents a calm series of events in a serene surrounding in which man and horse work together to show off the skill of the former and the grace and beauty of the latter. Along with the three rings set aside for the various equine competitions, Spruce Meadows has an exhibition barn (with booths...er, stalls, housing



Clockwise: The bass drummer seemed to be in no hurry, so I followed his lead. Switching to manual mode, I racked the 35-70mm lens to its 35mm focal length; The practice ring provided an ideal spot for photographing jumping horses, but the moving subject and near-instantaneous "moment of truth" called for auto operation of the camera. 35-70mm zoom at the wide end: Eagle's eye view allows lots of time for composing. In a manual mood—and mode—I took the cable car to the top of the mountain outside Banff for an overall view of the area surrounding the village. All photos taken with the Minolta X-570; 70-210 zoom.

Photographs by David L. Miller

just about every known type of horse), rows of stables and a whole area given over to Equi-Fair—a trio of exhibition halls and meandering rows of outdoor booths. In the halls, arts and crafts exhibitions displaying handmade stirrup earrings and other equine paraphernalia coexist easily with exhibits of more practical items such as leather and saddle conditioners. In the outdoor booths, participating nations offer restaurants and shops featuring ethnic foods and gifts.

Fortunately, my day at the show also happened to be Holland Day, probably the most colorful of the five-day event and one that visibly and definitely shows the depth of commitment among participating countries. For example, the Netherlands has planted 10,000 specially developed hybrid tulips which pop up out of the Spruce Meadows turf every spring. But this was September so the Dutch government shipped over a substitute in the form of four metric tons of cut flowers. Add to this flag-bedecked stadiums and booths, marching bands and Mounted Police, plus the prospect of many members of transplanted ethnic groups and native Canadian Indian nations strolling about in traditional costumes, and the manually-oriented figured to be pretty active all day.

First of the fragrant and colorful melange to grab my attention was the R.C.M.P. Musical Ride in which 32 Mounties silently run their mounts through a lance drill "halftime show" of formations (wagon wheels, stars and such)—a sort of equine combination of the Radio City Music Hall Rockettes and the University of Michigan marching band. That and the actual jumping competition involving the riding teams from six qualifying countries provided my most comfortable shooting moments—in other words, good old manual exposure control. I needed a fast shutter speed to stop the waltzing and jumping horses. But, to show my contradictory nature again, I attached an auto winder to my X-570 because it doesn't take these modern cousins of Secretariat and Trigger very long to get over any of the dozen barriers they have to hurdle during their two to three-minute jaunt through the twisting course. A pair of zooms—35-70 and 70-200—proved adequate for my sideline shooting.

Adequate, but not perfect: in search of a closer vantage point and better jump shots I wandered over to the practice ring just outside the stadium where I could get within 50 feet of the practice barrier and not worry about jostling spectators. This practice area provided several other good subjects—the faces of tense riders about to go on, sympathetically nervous handlers, an idle saddle, a cloth emblazoned with the rider's

national logo resting on a fence rail. All manual subjects to be sure, requiring some thought and decision as to what to go for: lots of depth-of-field, out-of-focus background, backlight compensation, reflections.

Contrary to driving, in which an automatic transmission can be considered a necessity—my Chevy is shiftless because it means one less thing to think about as I negotiate crowded city streets—photography is the type of activity in which we *should* do more thinking, to come up with more individualized results.

Having satisfied my need for action shots, I left the rings and wandered about among the crowds in and near the Equi-Fair buildings and other prep areas. At first I was

momentarily panicked by the fact that most of my subjects were now more fleeting and, more important, totally unpredictable. Sure, a jumping horse is a quickly moving subject, but you always know where and approximately when he is going to jump. But who can tell when the mounted Mountie or the bass drum player taking a nervous break before they have to go on will move or turn their heads. Likewise the costumed kids doing their folk dance routines in front of an ethnic food stand, or the London Beefeater also on a break, hatless and sipping a modern brew through a straw from a modern pop-top can. Clearly, this was the time for autoexposure of the aperture-
(continued on page 66)

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Shutterbug, 6/91

"I got so excited by the Expo/Disc, I've bought three more to fit other lenses. As you can tell, I've become a disciple of the Expo/Disc."

— **Bertram W. Miller**,
Contributing Editor
Darkroom Techniques, 7/90

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A Magical Mystery Visit

So what film do you pack when you're expecting ghosts as your subjects?

One of the fringe benefits of shooting pictures for publication and getting your credit line out there where the world can see it, is you never know who's going to call and invite you on some great adventure. Sometimes you get paid to go along on the adventure, sometimes you work a trade-out, sometimes they take you along to learn from you; sometimes it's because you have a reputation as a good dancer and when your turn to buy comes, you don't hesitate. You can also look at every invitation as an opportunity to add to your stock files, and for me that's primary.

The caller this time was DuWayne Stonefield. He and his wife Liz are associated with the Arizona-Mexico Commission, a hands-across-the-border, friendship-building venture. We'd be taking a good will tour across Sonora landscapes, which included Hermosillo, Obregon, Guaymas and San Carlos Bay. Then DuWayne's voice dropped to a whisper: "...and Alamos." (One dark night in 1961 I saw three flying saucers near Mayer, Arizona, and when I went public with the news in the late 1980s, I used the same tone of voice DuWayne did when he said "Alamos.")

"Alamos" translates from Spanish as "cottonwoods"—for the tree. There are those who say Alamos is there all the time, but to me, kiddo, Alamos is Sonora's Brigadoon. You never heard of *Brigadoon*? Then go to your local video store and rent the Gene Kelly-Cyd Charisse classic musical. You'll learn the ancient Scottish town of Brigadoon appears only once

every 100 years; that its residents are incredibly talented people, outstanding at choreography and all of them sing in tune.

With DuWayne's tone leading me to believe something really different was up, I re-evaluated cameras and film. Should I shoot 6x9, 6x7, 2-1/4 square or 35mm? What range of lenses? I have from 17mm to 800 mm. How about film? Black and white, color—and if color, Kodachrome, Fujichrome, Agfachrome or another? How about color negative? Should I try to sneak shots or just come out in the open as a professional and wear my Banana Republic vest?

Being a subscriber to Prodigy, the online computer service, I put these questions on the photography bulletin board. Of course all of the options mentioned above were recommended as being "the best way to go." I mean, there were photographers saying I should take only single focal-length lenses because they were *much* sharper than zooms; others said never use anything but Kodachrome. (We'll save this controversy for a future column!)

Since I might be dealing with a great deal of action, I went with 35mm: two Canon T-90 bodies and an EOS 620; a 20,

35, 50, 35-70, 70-210 and 400mm lens; and an Olympus point-and-shoot (am I the first pro to admit I use one of these things?). I'd read somewhere along the metaphysical way that your chances of getting shots of ghosts are vastly improved if you use infra-red film, but I didn't buy any. I took what I had in the refrigerator at the time: 20 rolls of Velvia, ten of Fujichrome 100 (which I rate at 200) and five Fujicolor 100.

Adolpho Salitdo, born in Alamos, was our guide. Amid questioning glances of villagers, he pointed out Alamos' 17th and 18th century setting, the narrow, cobblestone streets, the Andalusian, time-patinaed Spanish-Colonial architecture complete with Moorish arches like the kind found in Seville and Granada.

After squeezing through town in our big red Arrow bus and checking in at adjacent hotels, Casa de los Tesoros and Mansion Condesa Magdalena, our group settled down to a dinner of new and delightful palate pleasers in the Tesoros' courtyard. Suddenly there was music in background and at least 20 young men materialized, many wearing capes trimmed in red, several

(continued on page 66)



The church at Alamos—proof that the magical town does, in fact, exist. But is that a real sky or a Hollywood backdrop? Jim Tallon swears it's true blue. Canon T-90, 70-210 zoom.

Joanne Cross. Milford Trek, New Zealand.



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The Sharper Image

Even the best negative can make a blurry print if your enlarger isn't up to snuff.

Have you ever wondered (apologies to Andy Rooney) why sharpness is such an elusive photographic quality? Part of the reason is that so many things can compromise it. If you do your own printing, the list is even longer. Your enlarger may be the weakest link of all in the long chain of factors that affect photographic sharpness.

How can you tell if your enlarger is to blame? Examine the grain pattern of an offending print. If it's clear from corner to corner and edge to edge, then the problem is in your original negative or slide—and there's nothing you can do about it. But if the grain pattern is blurry or streaky, or suffers from an unattractive mushiness, then there may be a problem with your enlarger—and if you fix it, you can probably make a better print.

Remember that a print's grain pattern is more pronounced at high degrees of enlargement and with grainier films. If your prints are small, your negatives (or transparencies) big, and your film fine-grained, it may be difficult to see. Inspect the print with a loup if need be, and if you still can't see the grain, make a big test print from a fast film. Be sure to print the full frame image, because cropping can hide the very problems you're looking for.

Once you lock in on the grain, check your results against the following list of common enlarger bugaboos. You may discover that the once-in-a-lifetime shot you thought you blew makes a good print after all!

Dirty Lens. Let's start with one of

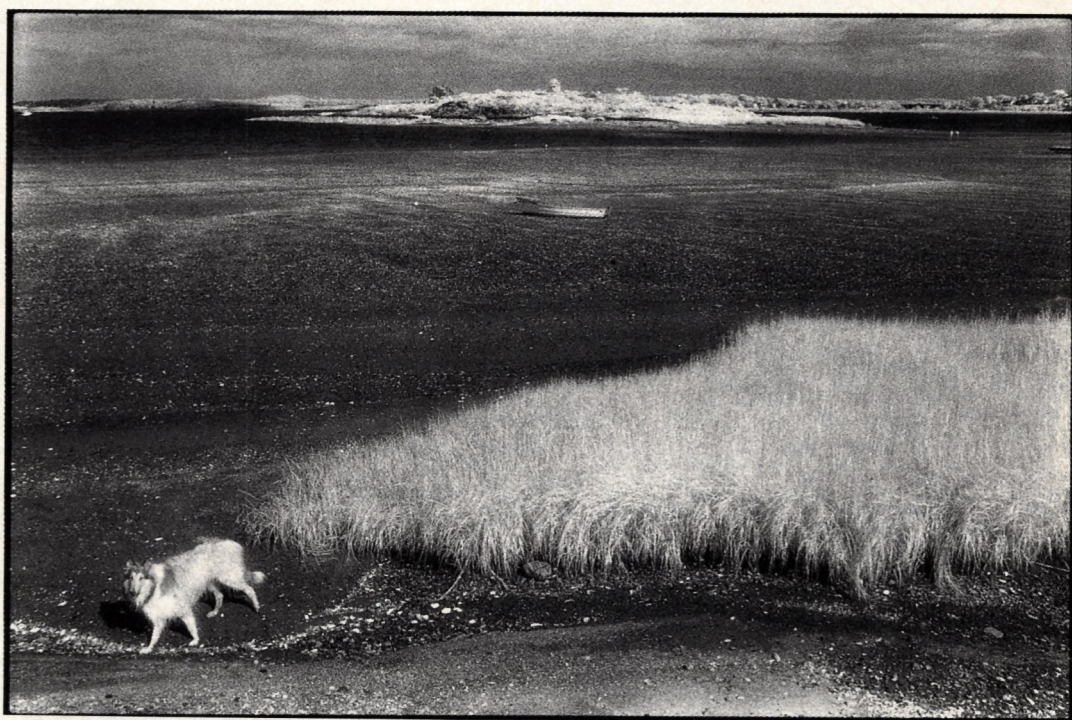
the most common problems—and probably the simplest to fix. A smudged or dusty enlarging lens causes an overall loss of print sharpness; in severe cases, it makes dark values bleed into light ones. (Light values bleed into dark ones if you're making reversal prints from slides.) "But I never take the lens out of the enlarger," you protest. That's the problem: you should remove the lens from the enlarger and inspect it if not every time you print, then regularly.

The thing you're most likely to find is a smudge on the front element. When

taken the lens out, you could have years' worth of accumulation. Blow the dust off with canned air, and while you're at it blow off the enlarger's condensers, too.

Another lens-related sharpness bugaboo is less easily corrected: condensation and hazing on the inside surfaces of the lens. The older the lens, the more likely the problem. A camera repair facility may be able to fix it—but the cost of such work might make it worth your while to get a new lens.

Vibration. It's a special risk when you make big prints. The high magnifi-



Stopping Down: The use of relatively small enlarging lens apertures is essential for good print quality, especially if you use an open negative carrier. Small apertures—at least f/8, and preferably f/11—provide the depth-of-field needed to compensate for a negative's curl in the carrier, improving edge-to-edge sharpness. Left, an edge detail from a print made at f/4; right, the same detail from a print made at f/11. The full-frame reference print shown was made at f/11.

you grope for the lens aperture ring in the dark, it's easy to poke your fingers up inside the barrel and accidentally touch the lens surface. If there is a smudge, clean it off carefully with lens cleaning fluid and lens tissue or a Q-tip. Polish out any streaks with a dry Q-tip, and hold the lens at an angle to the light to make sure that no streaks remain.

As for the back element of the lens, you'll probably find a layer of dust on it. An enlarger isn't airtight, and if you've never

cation puts the enlarger head way up on the rail, making the entire rig less stable. Vibration usually causes an overall loss of sharpness, but it can also blur the print's grain in one direction, making it look streaky.

If you're a city printer and live over a factory or subway line, there may not be much you can do about the problem—short of working when the factory's closed or making your exposures between trains. If, on the other hand, the

Russell Hart

culprit is junior racing up the stairs on the other side of the darkroom wall, a little discipline may sharpen your prints.

Even movement around the darkroom during an exposure, if the floor isn't solid, can send shivers up your enlarger's rail. To be safe, stand still during the exposure.

Whatever the source of vibration, you can minimize its effects by bracing your enlarger. The best approach is to secure the top of its rail to the wall behind it. Manufacturers often sell proprietary wall braces for their enlargers. But if you can't get one that works with your model, a couple of rigid strips of sheet metal will do just fine. Bend the ends of each strip so that one is flush against the wall and the other flush against the flat of the rail. Bolt the wall end to the wall and use a C-clamp to secure the other end to the rail.

However you attach the brace, make



Glass Act: The author's well-used Omega D 4x5 Rapid Shift glass negative carrier. A glass carrier keeps film flat, improving edge-to-edge sharpness in the print and preventing any movement during exposure. If you don't want to buy a glass carrier for each format you use, buy one for the largest, then cut drop-in opaque masks (35mm here) for your smaller formats.

sure it doesn't put any tension on the enlarger rail. If it does, it may cause misalignment—as much of a problem as the vibration you're trying to prevent. Another tip: Use the shortest focal length enlarging lens needed for full coverage of the negative area so that you can keep the head as low as possible on the rail.

Misalignment. Your enlarger is a complex instrument. Its size and structure may, over time, create stresses that can cause its parts to shift. Ironically, that's

especially true of the more expensive models that will accommodate film sizes larger than 35mm. And it's bad news for sharpness if those stresses start to affect the parallelism—or, in darkroom parlance, the alignment—of the enlarger's negative stage, lens stage and baseboard. (If you've ever transported your enlarger, or you have to move it around to set up to print, that can also affect alignment.)

Misalignment comes in two basic forms: front-to-back and side-to-side. Front-to-back misalignment is when the film stage, lens stage or baseboard is tilted forward or backward relative to the others. You've got it if the edge or side of the print at the front or back of your enlarger (that is, the top or bottom of the image, if the image is facing you) is unsharp. Side-to-side misalignment is when the film stage, lens stage or baseboard is tilted to the side relative to the others. You've got it if the edge or side of the print on the right or left side of the enlarger is unsharp. (If a corner is unsharp, then it's probably due to a combination of both kinds of misalignment.) Refocusing doesn't help the problem; if you refocus to try to make the affected side sharp, the other side goes soft.

Fancier enlargers can be realigned with special levels and wrenches available through the manufacturer and some independent companies. Some of the needed adjustments require loosening and repositioning parts of the enlarger's head assembly, while others involve adjustments to the connection between baseboard and rail. If you still have your manual, consult it, because alignment methods vary from model to model.

There is a simpler way to diagnose and fix the problem, though. First, set the enlarger head to a typical printing height and insert an empty negative carrier. Turn the enlarger on, open up the lens and focus the edges of the rectangle of light projected onto your enlarging easel.

Measure the sides of the rectangle. If your enlarger is properly aligned, the rectangle's opposing sides should be the same length. Front-to-back misalignment will make the front and back edges unequal; side-to-side misalignment will make the left and right edges of the rectangle unequal.

If the opposing sides are unequal, all you have to do is shim the easel to make them match. If the right edge of the rectangle is longer than the left, shim up the right side of the easel until the two edges are the same length. If the left edge of the rectangle is longer than the right, shim up the left side of the easel until the two

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Over the Edge

For a unique point of view, you, too, can out an eye in the sky.

I'm standing at the bottom of two shimmering towers collectively known as the World Trade Center. Feet firmly on the New York City ground, I can only imagine the view looking down the 110 floors to the plaza and streets below.

But to capture in a photograph that vertigo rush, that sense of solid ground giving way, I had to come up with something new: pole photography. Back in 1974 I found out through a simple experiment, while leaning over the edge of what was then the world's tallest building, that there's a unique perspective, a breathtaking point-of-view, that you can get only by rigging a camera on a pole and sticking it out in bird territory.

When I stood on the World Trade Center's observation platform, my first observation was that the platform didn't reach all the way to the building's edge. Getting a glance straight down to the ground was going to take a little improvisation. I climbed off the platform, found safe footing on the tower's exposed support beams and inched my way to the edge.

With anticipation, I looked down to the distant plaza below...and felt immediate disappointment. Through the viewfinder, the altitude's frightening dimension flattened out. Where was the rush that I'd visualized while standing at the base, looking up?

I was loosing that rush of empty space because I was looking down along the edge of the flat surface of the building, and that surface was serving as a reference point to where I was. After shooting a few lackluster frames, I realized that the image I wanted was dangling just out of reach, a few feet over the edge. For that truly startling photograph, I had to get my head out and away from the edge and the flat descending wall. Not having wings, I needed something to get the camera into the proper position. I needed a *photopole*.

So, for what turned out to be the first photopole photograph, I fitted a cable release to my motor driven Nikon F and Nikkor 15mm rectilinear lens, secured the rig to the top of my tripod and stuck the whole contraption six feet out over the edge of the world's tallest building.

Nervous much? If the pole fell, would

I have the courage to see if it hit someone below? And the lens was only the sixth of its kind Stateside. I'd bought it used from another photographer; because no one knew its price I'd been unable to insure it. But I steadied my sweating palms and, firing the camera using the motor drive battery pack's four-foot cord, I took the photographs.

The results were equally nerve-wracking, but in the positive way. Looking at the slides a few days later, my ex-wife and I flicked through the standard over-the-edge photographs without comment. Then that first pole photo came on the screen. She stood up, pale, looked me straight in the eye and, as she walked out of the room, said, "You're totally crazy. You're out of your f-ing mind."

I'd learned in art class that good art creates reaction. This was more than reaction—this could throw the fear of God into people. I knew I was on to something.

Pole photography opened new vistas by "seeing" even the most familiar landmark in new ways—at least, that's what I said to convince the management of the Empire State Building that I wanted to photograph the elevation, not jump from it. For my second field experiment, I knew immediately that this location required something longer than a six-foot tripod. The World Trade Center's sides fall straight down the building to the base, while my position hanging on the outside of the windswept Empire State Building's 96th floor light



Clockwise: Before there was a pole there was a tripod, and Peter B. Kaplan was holding it over the edge of the north tower of NYC's World Trade Center when Joel Gordon took this photograph. (© Peter B. Kaplan 1985); Kaplan was up top, out of frame, to get this pole's eye view of the building at 40 Wall Street, NYC. Reaching out with a pole of his own is a painter, sprucing up things. (© Peter B. Kaplan 1989)

tower was more than several feet back from the perfect angle. I needed an 18-foot, straight out reach to get to that point where the building would fall away to the streets directly below my perch.

To get that reach, I had a brilliant plan. I taped together (yes, taped!) three six-foot Polecats—aluminum tubes traditionally used for holding up photographic backdrops, not cameras.

Okay, let's stop right here and admit it: when you're young and trying something new, well, you sometimes do stupid things. Connecting aluminum poles with gaffer tape and sticking an eight-pound camera and lens outfit on the end to hang it out from one of New York City's most popular tourist attractions is probably not the smartest way to get a photograph. There are the practical concerns of simply manipulating the beast. Standing on the cramped platform, each change of film required breaking the photopole into its six-foot lengths, unloading and reloading the camera and retaping the pieces. Most important, though, the taped photopole design wasn't the safest concept, and I knew it. (The night before I had a dream about the pole falling, and that morning I'd called my broker and raised my mandatory \$300,000 liability insurance up to a cool million.) What I did was make sure to work as slowly and carefully as possible. I didn't want to have to explain to some tourists from Milwaukee why falling photographic equipment gave them the scare of their lives—or worse.

Everything went well that day, but I learned a lesson: even in spectacular photography, safety had to be the first concern, and so the days of gaffer tape are long gone.

After safety, the secret of successful pole photography is experience. A client once asked me if my assistant could scout a proposed pole photograph location. I supposed he thought that all I had to do was show up, stick a camera in the air and click the shutter a couple of times. No way that's going to work: even if you're not looking through the viewfinder, you have to know what you want to get and how to position the camera to get it. I work a building the same way any professional photographer works a scene to bring together all the right elements for a striking image. There is no such thing as "blind" photography.

These days the equipment has changed and the poles are always changing—I've modified window-washing poles, bulb-changing poles and boathooks to get what I want and need—but the basic principle remains the same: I work with a photopole long enough to capture the side of a building's descent to the ground directly below it.

My standard pole today is a five-and-a-half-foot aluminum rod in three telescop-

ing sections that twist-lock shut, but sometimes I need something un-standard. When you're photographing, say, San Francisco's Transamerica Pyramid, that means one very big stick. Sloping from a pinnacle to a city block 853 feet below, the building's distinctive architecture dictated creating the world's longest monopod: a photopole to end all arguments—42 feet long.

Working with Kenny Phelps, a West Coast craftsman/rigger who makes special equipment for the film industry, I designed a \$2,000, lightweight, strong aluminum photopole with telescoping tubes that

employ quick release pins for stronger joints. The camera end features a ball-joint head, to which I can run a support line through a pulley for extra support and safety. (The only piece missing from this perfect design is an old f/5.6 Nikkor 6mm fisheye lens, noted for its light weight. I'm still looking for one.)

Even with the support line, photopole photography is often like an insane fishing trip in the sky. You can dangle a long pole in the wind all day, but add a camera at the end and you've got a struggle. The wind

(continued on page 68)

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An Element of Style

Is medium and large format better... or just bigger?

The 35mm camera is a great invention. It's taken photography from domain of the pro and put it into the hands of the enthusiast. But somewhere in the course of a relentless march to automation, 35mm photography has become a lot less exciting. First autoexposure, then integrated autoexposure; next auto flash, followed by flash units integrated into autoexposure systems. Now autofocus, next auto photographer! Luckily, formats larger than 35mm—meaning 2-1/4 through 8x10—are alive and well, ironically due in no small part to film manufacturers' support of 35mm. Huge quality jumps in emulsion technology—developed largely for 35mm—have trickled down, or percolated up, to the larger film sizes.

The way I look at it, 35mm cameras are valuable tools, but there are particular advantages to larger formats that are well worth exploring—and using.

While covering a sports event or shooting hand-held, low light scenes at your vacation bistro are somewhat a 35mm bag, the big difference between 35mm and larger format photography isn't really subject-oriented; it's mind-set oriented. With their 36- exposure loads and motor drives, 35s make for fast exposures, with a bracket only an f/stop twist or program away.

But roll and sheet film demands thought. With 120 film and eight, ten, 12 or 15 exposures, a photographer is not so likely to use five or six frames for a single picture. In 4x5 and 8x10, film use becomes even more critical.

If you think of 35mm photography as a free-wheelin' hand-holdin' experience, slow down when you think about larger formats: roll and sheet film cameras, with their slower lenses, demand tripods, and with tripods come a totally different shooting style. The minute a camera goes onto a tripod or the photographer is faced with a shorter film load, he starts to think before he pushes the button. And that's the bottom line: thinking about your photography. It always results in better pictures.

In the past 35mm shooters were blessed with Kodachrome, and that in itself was a large leveler when it came to quality differences between 35 and larger formats. Today, with Kodachrome 64 available in the 120 format and the addition of Fujichrome Velvia (available in rolls and sheets), the advantages have evened out.

In fact, in both color negative and black-and-white shooting, larger formats now display a distinct advantage over the 35mm. To understand large format's

white. In the 35mm example, the 1/8-inch wide tree trunk image will have 12.5 grains of silver and our final print of the tree trunk can have a maximum of 12.5 different tones. In the 2-1/2 example the same tree trunk is represented by 25 grains of silver, which can represent 25 different tones on the final print. From here you can figure out what the 4x5 and 8x10 film will yield in our tonal quest.

Greater tonal range is a large part of the beauty of large format photography, but when it comes to making enlarge-



Photographs by Steve Sint

The right tree: Larger format means more detail. Here, the photo made on medium format, left, provides greater clarity, detail and tonal range than the 35mm version, right.

advantages in large size prints, let's pick up a loupe and take a closer look.

Let's say we're shooting a tree trunk and we want to record, and show off, the detail in the tree's bark. The image of the tree trunk on 35mm film is 1/8-inch wide. If we're shooting a roll film camera, the tree trunk's image on film will be 1/4-inch wide; it will be 1/2-inch wide on 4x5, and if we drag an 8x10 into the field with us, the tree trunk's image will be one inch wide on the 8x10 image.

Let's assume that a one-inch wide piece of film has 100 grains of silver suspended in its gelatin (although it really has many more). These imaginary 100 grains are spread across a line and each one can record a different tone between black and

ments there are even more advantages: while a 35mm negative has to be enlarged seven to eight times to yield an 8x10 print, a 4x5 negative only requires a two-time enlargement; an 8x10—well, it's been said that a contact print is as good as it's going to get!

Photography's great beauty is being able to record a scene with a clarity that approaches reality; plainly, the larger formats give you more of that beauty. Once I was into hot rods, and when we discussed engines a favorite saying was, "There ain't no substitute for cubic inches." Well, in the world of photography, "There ain't no substitute for square inches."

Another real advantage of larger than
(continued on page 69)



Photography by Parashoot

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Winners and Still Champions; A Portfolio of
EDITOR'S



Things go in cycles: you'll notice this time that not many of our readers recorded their exposures. Maybe it's circumstance or just standard operating procedure for this random group of photographers, but we don't have a lot of f/stop and shutter speed information for you. No harm...it's not a requirement. Frankly, we're often suspicious of photographers who manage to note, or even remember, the technical info when they're shooting under certain circumstances. "...and I managed to get off two quick shots as the funnel cloud lifted the silo into the air...f/2.8 at 1/60 second." Right.

Whether you recorded your exposure information or not, send your best to Editor's Choice, Outdoor & Travel Photography, 1115 Broadway, NYC 10010. Keep your selections to a reasonable number (no more than 40 slides), be sure your name and phone number is on each slide and always provide return mailers and postage. Hope to see you in print.

Our Readers' Best Photographs.

CHOICE





Bruce Colin



J.C. Leacock

Photography is a factor in both aspects of **Dennis Frates'** professional life: as a 5th grade teacher in Monroe, Oregon, it's part of his curriculum; as a freelance photographer it's a six-year-old, rather successful second career. He self-publishes a line of greeting cards and has sold his photos for calendars and magazine illustrations. One particularly nice thing about the combination of teaching and photography is that Dennis gets to spend his summers shooting. The photo we chose is a view south along the Oregon coast near the town of Florence, and Frates took it with a Nikon F3 and 28mm Nikkor on Kodachrome 64.

Ralph Earlandson's been caving for 25 years and taking photographs of his and his companion's exploits for almost that long. The photo we selected was taken in a cave in southern Indiana, not far from the Ohio River. Ralph, who lives in Oak Park, Illinois, used his Pentax Spotmatic, a 35mm lens and Kodachrome 64 for the shot.

"I'll take a meter reading from one area," he says of his cave photography, "and then bracket." He always carries a tripod along with his photo equipment, which includes 24 and 55mm lenses in addition to the 35. "The 35 is a normal lens in a cave because of the tight spaces and the way it portrays the cave's environment." He estimates he's taken between 10,000 and 20,000 cave photographs, which, if you think about it, isn't a surprising number: anyone who hauls a tripod down into caves is a serious photographer!

A science teacher in the New York City school system, **Bruce Colin** is also a nature photographer who develops slide presentations for environmental education workshops. He got the spider web photograph early one morning on Kent Island, located off the coast of New Brunswick, Canada. The island serves as a research station for ornithologists and biologists, and it was a biology student who noticed hundreds of spider webs glistening in the morning sun. Says Bruce, "He woke me from a sound sleep and said, 'Get out there with your camera, now!'" "The camera he grabbed was his Pentax ME Super, the lens a 50mm and the film Kodachrome 64. He grabbed a tripod on the way, too. "By 8:00 a.m. the mist had evaporated and the sun was high above the field. The particular moment when all the elements came together was gone—but not from my roll of film."

Professional photographer **J.C. Leacock** was in Snowmass, Colorado, assist-



Larry Lipsky



Steven R. Keller



Nicholas B. Martin

ing in a photo workshop when he took the photograph of mossy campion flowers. A photo lab technician before turning pro three years ago, J.C. specializes in landscape and nature photography. He's photographed throughout the western U.S. and been published in many magazines. His equipment of choice is large format, and our choice photo was taken with a 4x5 Toyo field camera and 210mm lens on Polaroid Pro Chrome film.

We're calling **Larry Lipsky's** photograph a "four dimensional shot" because of the simultaneous emphasis and the resulting clarity of foreground, back-

ground, above- and below-water elements. The Florida Keys-based photographer decided to use a fisheye lens—in this case, a 15mm—on his Canon F1 inside an underwater housing to try to get a unique look to his photo. Ektachrome 64 Professional film was exposed at 1/125 second at f/11. "My wife is the diver in the photo, and we were four or five miles from shore at Alligator Light in the Keys. It was a very calm day—but the slightest ripple seems to be magnified because of the effect of the housing and the lens itself." A professional photographer who shoots a lot of underwater and nature sub-

jects for stock, Larry has sold his work to over one hundred different publications.

"What is it about old gas pumps?" we asked **Steven R. Keller**, referring to their repeated appearance in *Editor's Choice* submissions and selections (see our Winter '92 issue, for example). "Nostalgia," said the Broken Arrow, Oklahoma, resident. It's true—today's pumps look like arcade games and a photographer coming across the pumps of yesteryear finds them near-irresistible art or artifact. Steven found these, and the colorful building behind them, on a tour of the restored Red Oak 2 Ranch in Carthage, Missouri. He used his Pentax K1000, Sigma 70-210 zoom and Fujichrome 50 ("it was an overcast day and Fujichrome 50 tends to boost the colors a bit") to get the shot.

Photography is at least 50 percent observation, and where you look is important, too. **Nicholas B. Martin** looked down instead of up as the 4th of July parade in Carolina Beach, North Carolina, was forming and so he saw the reflection of the fire trucks in the hub cap. With his Ricoh XRP loaded with Fujichrome 100, he knelt down and took the photo from about three feet away with his Rikenon 35-135mm zoom at its macro setting. "I was on the street with traffic passing by and I only had time for one shot," he told us. He made it count. This is his second appearance in our *Editor's Choice* pages—his downward view of a spiral staircase appeared in our Fall '91 issue. ♦

NIKON'S CHOICE



Most of us would shudder and walk quickly away if we came upon the Golden Orbweaver spider. But not Mark Richerzhagen. He became determined to photograph it...but it took him two years.

"The Golden Orbweaver is mentioned in Everglades' guide books, and I saw one two years before," says Richerzhagen, "but it was too high up off the ground to get close enough to photograph."

A professional photographer for several years, Mark, a resident of Grosse Point Woods, does most of his photographing in Michigan's upper peninsula, with an occasional trip to other locales.

"On this particular trip to Everglades National Park I'd come to photograph birds for my stock photography, but it had rained the week before and all the birds took off. So I started looking for something else to shoot."

The spider was at eye level, the web stretching three feet at its longest point. Mark went back to his car for more equipment. "I had my F4 and 200mm Micro-Nikkor, and I always carry my SB-24 for fill-flash work, but for this shot I went back to get a second SB-24, a bracket for both units and sync cords." The bracket is an L-shaped device known as a Kirk Bracket, and it holds both SB-24s—one high to the right, the other lower and to the left.

Mike used the F4's spot metering for his exposure; both flash units were set to TTL Auto. Having waited two years to find the spider, he took no chances and shot a roll and a half of Fuji Velvia, varying his distance from the web.

"I wasn't all that fond of spiders until I started looking for a Golden Orbweaver," Mark says. "From a distance, things can look foreign and dangerous, but up close they tend to get a bit more familiar."



Carr Clifton wanted to create a basic, structured photograph of the Chisos Mountains in Big Bend National Park, Texas, for his stock file. He chose a foreground of the agave cactus to tie the image together, and photographed in soft, colorful evening light with his 4X5 Toyo Field view camera and 90mm Fujinon lens on Fujichrome 50 film. Exposure was one second at f/45. For the shot, he waited until the light dimmed on the mountains enough so there was detail in the cactus, which had no direct light on it.

TOP GUNS

What's the difference between a professional photographer and the rest of us? The equipment in the camera bag? Possibly, but then most of today's pro-quality equipment is within our reach—the pro just may have a lot more of it. So if not equipment, then what? Maybe it's not so much what they carry in their camera bags, but what they carry in their heads—the experience, the methods and the ideas behind the photographs.

We asked several top outdoor and travel photographers to share the inside stuff with us...and you.

Clifton shot the desert image of sandstone formations in Junction Butte, Utah, in the morning, "which is difficult because an evening shot can be set up in advance, and you can watch the light change; but if you're shooting in early light, you need to check the scene the day before because that light just comes up over the horizon and hits the subject fast—you don't have a lot of time to try different angles before the light gets harsher and less colorful." As the sun gets higher on horizon in the desert, contrast increases, and he didn't want a harsh, dry look, preferring soft light and accentuation of the red rock. "I wanted just the right amount of red; this is borderline syrup." Once everything's right, he keeps shooting until the scene doesn't look good anymore. He used a 240mm Nikkor on the Toyo camera; exposure was for 1/250 second at f/22 and Fujichrome 50 was the film. This photo was taken for a Sierra Club Legal Defense book, *Wild By Law*.

IT'S NOT ALWAYS WHAT THEY CARRY IN THEIR CAMERA BAGS THAT MAKES THEM SO GOOD. BY DAVID A. SILVERMAN



"When you put your eye to the camera, look *at* the image in the camera. Don't look *through* your camera like it's a telescope," says Colorado-based landscape specialist Carr Clifton. "It's all in how you look at what you're doing: 95 percent of good image-making is attitude.

"You have to look at the image as a rectangle you're composing or assembling. If you don't want it to be *just* subject matter, like a recording of an elk or flowers—if you want it to be a *true image that works*, it has to work as a scene. Look at the whole image you're making.

As hard as it is, Clifton stresses making each shot a new image. "When I find something I can't recall ever seeing before by another photographer, that gets me very excited.

"Your photography should be your own, unique image. You're not going to make it copying someone else's eye. With outdoor photography, we only have so many subjects to work with;

CARR CLIFTON

"YOU WON'T MAKE IT BY COPYING SOMEONE ELSE."

it's how we see them that's important, and how we portray them as photographic images. To

achieve excellence in photography, you shouldn't follow in others' footsteps; take another direction and your work will stand out."

If you have good color in an image, typically it'll look good, Carr says. "But some-

times, even in color photography, some subjects lack color, and they really stand out as images." Color can be a crutch: "As spices go, it's definitely the sugar. People overdo color. Too much makes for horrible photographs."

Clifton's not a fan of "quick fix" techniques. "Over filtering, especially split neutral-density filters, makes images look cheap. You should have a damn good reason to use a filter. If you're not sure, shoot with and without and analyze the results." Also shoot the same image with different films: "some films 'add' too much color—it's the overdoing-the-sugar bit again."



For a *Smithsonian Magazine* assignment about the Minnesota Zoo in winter, Annie Griffiths Belt used a Nikon F3, 300mm Nikkor lens and Kodachrome 64 to photograph these snow monkeys. Her goal was to give a feeling of their natural habitat, but that winter the area had almost no snow. Three hours of snow flurries in 20 degree weather got her this photograph. Preparation and knowledge are all-important, but sometimes a little luck can carry the day.



Annie Griffiths

Belt started as

a news photo-

grapher in Minnesota and has been a contract

photographer for *National Geographic* for 14 years. She started in general assignments, "but I love natural history subjects."

For landscapes, you don't have to have a sunny day. "Many people don't realize that bad weather makes for good pictures. The most wonderful light often happens when there's stormy weather, when the light is coming and going and you've got dramatic skies to work with. The worst thing you can have is a white sky."

When Belt shoots a landscape, she tries to evoke a sense of what the land was like before there were people on it. She tries to capture a sense of timelessness, and chooses her composition carefully, eliminating contemporary objects from view. "I want the viewer to see the land as being big," Belt says, and she uses wide angles or long telephotos ("to sandwich hills and things together to give a sense of bigness") on her Nikon F3. "When we

ANNIE GRIFFITHS BELT

"GO TO EXTREMES."

by it, then we appreciate its beauty.

feel 'touched'
by the land,
overwhelmed

"Often we'll see something beautiful and photograph it and then when we get our pictures back we say the location was so much prettier than the pictures. Well, often lens choice makes a dramatic difference between capturing what you felt at the moment and simply pointing a camera and shooting a picture of something across from you."

Extreme wide angle lenses, such as a 20mm or 15mm, help create her landscapes. "Have something in the foreground to anchor the picture—a flower, a rock—and let the vista be beyond; it makes the viewer feel like he's there. Don't pull out a medium-length lens and shoot across the scene; you lose its three dimensionality." Even when she's doing landscapes from the air, she works with a 24mm wide-angle, to give the scene that all-important sense of scope.

Above: Griffiths Belt made this aerial of white pelicans in the Mississippi River delta for *National Geographic*. The area is an important bird habitat, and, according to Belt, it is currently threatened by the oil industry and river pollution. She used a Nikon F3, 105mm Nikkor lens and Kodachrome 64. Exposures for aerals are typically incorrect, Belt told us, because most subjects are dark against dark backgrounds and camera meters don't "see" the difference. "Most images are dreadfully overexposed. I always hand meter with a Sekonic incident meter." Also, most people get too excited about where they are: "It's important to be just as accurate with composition in aerial photography as any other time. Don't overshoot without a lot of thought, without the same compositional goals."



This scene of color and contrast in Roscommon County, Michigan, wasn't one of John Shaw's most comfortable images: lying on his back, looking almost vertically over head, he mounted his Nikon F3 and 35mm Nikkor lens on a tripod that was tilted back as far as it could go. From there the biggest problem was merely waiting for the wind to die down. Shot on Fujichrome 50—in pre-Velvix days—for his stock file.



"My pictures are as technically perfect as they can be," says North Carolina-based John Shaw. Made with Nikon F3 and F4 cameras, they're "razor sharp, shot with a big, sturdy tripod in good light." Good light? "Avoid high noon," he says, "and go for soft, overcast light or very directional side lighting." Always use a tripod: "I can't say the last time I handheld a camera." He says he treats his 35mm camera as one would an 8x10 view.

As important as technique is, "you can't separate the technical side from the aesthetic; they go together and they must support each other."

Many technically competent photographers "have no personal vision. Others have a lot of emotion and art, but no craft; they don't know technically how to handle a fleeting moment. Good photography happens when these two work together. You must be a master of your craft technically to the point that it doesn't stand in your way when you aesthetically get turned on by something."

JOHN SHAW

"NEVER SEPARATE THE TECHNICAL FROM THE AESTHETIC."

Shaw likes to fill the frame, making use of every possible millimeter, whether he's shooting a mosquito's eye or a mountain range. He composes tight to the edges in scenics; and if blue sky is in the image, it's there to support what's going on in the photo.

Aside from his standard equipment, Shaw has a lens that enables tilting in 35mm photography. "A regular PC [perspective control] lens give you shift, sideways, but a view camera tilts." The tilting lens is a Canon 35mm, and Shaw replaced its mount so he can use it on his Nikons.

"Canon's come out with three new tilting lenses—24, 45 and 90mm—for the EOS. It's almost enough to make me buy an EOS, except I don't want to have to carry two systems."

Finally, Shaw knows that you must be excited about the subject matter, not about the technique or the equipment. "I love the subject matter, regardless of the fact that I'm taking pictures of it. What a lot of people are in love with is the photograph, not the subject, and you can see it—their work looks fine technically, but you can tell their heart's not in it."

Above: John Shaw wasn't looking for closeups that fall season—he was in Denali National Park, Alaska, photographing wildlife. But when he saw the red leaves of Alpine Bear Berries and low bush cranberries turning the tundra red, he mounted a 55mm Micro Nikkor—"normally I'd use my 105 for closeups, but I didn't have it with me"—on his Fujichrome 50-loaded F3. "I took the picture because red and green are very salable." Indeed they are: the shot is the cover of his new Amphoto book, *John Shaw's Focus on Nature*.



Fascinated by patterns of erosion and nature's design, and by the play of light on those scenes, William Neill hiked two miles into Slot Canyon, near Page, Arizona, seeking out this image. "I spent about four hours in this eerie, magical place." The photograph was made with his 4x5 Wista field camera and Rodenstock Sironar 210mm lens on Ektachrome 64. The exposure was $f/45$ for five minutes, the shutter locked open with a cable release. Despite what photographers are usually told, he shot in the middle of the day because of the way light filters down through the 100-foot-deep canyon, and because of the need for great depth-of-field. "If you photograph there in the early morning or late afternoon, you'll be doing 30-minute exposures." Since reciprocity is a problem with long exposures, he used #10 magenta CC filter to compensate for the greenish shift of the film. The exposure was calculated by taking a spot meter reading, then doubling the meter's reading to compensate for reciprocity's effect on the exposure.

Specializing in landscape, travel and documentary photography, William Neill tends to photograph his landscapes on cloudy and rainy days. "I like flat light for color saturation and detail, so the color's not washed out by extreme contrast."

He isolates and abstracts a subject, creating "intimate landscapes"—a few leaves, raindrops, the bark of a tree—to get to the essence of the subject rather than present a literal depiction. Composition is all important: "Simplify and get in closer—it's an obvious way of isolating one aspect of the subject."

"I create a wonder, and I try to make the viewer think. Every-

WILLIAM NEILL

"ISOLATE, ABSTRACT
REMOVE THE CLUES
TO ADD A SENSE
OF WONDER
TO THE IMAGE."

one will bring their own imagination to the picture, so I ask questions rather than answer them. I want to create an image that grows on a viewer rather than one that explains itself quickly and then fades from memory."

Neill works with a macro lens—usually a 55mm Micro Nikkor—on his Nikon FE2 and N8008, or in tight with his Wista 4x5 field camera. Working close eliminates elements and reference points—the sky, for example. "Instead of giving clues, I tend to remove them. It adds a sense of wonder to the image."

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A photographer for 23 years, with a background in zoology, John

JOHN NETHERTON

Netherton says that “too many people run out into the field with a new camera system and expect to get great wildlife photos. It doesn’t work that way: wildlife photography means knowing as much about the wildlife as you do about your camera.”

Netherton will walk along a fresh water pond and see an anhinga, a bird that fishes underwater. Most people will make an exposure of the bird with its long neck in the water and walk off, thinking they got the shot. Netherton knows the bird is fishing and eventually will spear a fish, come up onto land or on a limb and swallow the fish whole. Then, because it has no natural oils in its feathers, it spreads its wings to dry. He’ll get the whole story, the entire sequence, in his pictures.

But Netherton relies on equipment as well as knowledge. “A 200mm lens is just a starting point.” A favorite used to be an 80-200 zoom, but “you just have to get too close with it.” Now a

“KNOW AS MUCH
ABOUT THE WILDLIFE
AS YOU DO ABOUT
YOUR CAMERA.”

500mm f/4 is his wildlife lens. He used a Nikon FM until the

N8008 and F4 came out. When shooting nocturnal wildlife, he’ll use the built-in AF illuminator on his SB-24 flash in AF mode to get flash photos in low-light situations where it’s difficult to focus.

Finally, go where the wildlife is.

“Many photographers will walk to the edge of the pond or lake; I’ll go into it if that’s what I need to get the shot.

“I’ve gone out in the morning thinking that I’ll just stay on the edge and shoot. Then I’ll think, well, I need to be another five feet closer. Pretty soon I’m wading right out there. Later on I buy new shoes.”

Despite the fact that he’s often mistaken for the editor of this magazine, David A. Silverman has an editorial career of his own. He’s been writing about both the technical and basic, how-to side of photography for more than 20 years.

Birds at the St. Augustine, Florida, Alligator Farm’s natural rookery are used to people being around, and there are few natural predators, such as raccoons, that would attempt to enter the alligators’ territory. Netherton likes to teach a workshop there because he knows the photographers won’t disturb the nesting birds, which might otherwise abandon their nests. It was an overcast, rainy day when he made this image with his Nikon N8008, fitted with the MF-21 Data Back and 500mm Nikkor lens. The camera was tripod-mounted, the setup covered with a plastic garbage bag. With the scene composed and framed, he set the camera on freeze-focus mode—the shutter tripped automatically each time the adult snowy egret entered the target viewfinder rectangle. The exposure was f/4, 1/60 second on Velvia.

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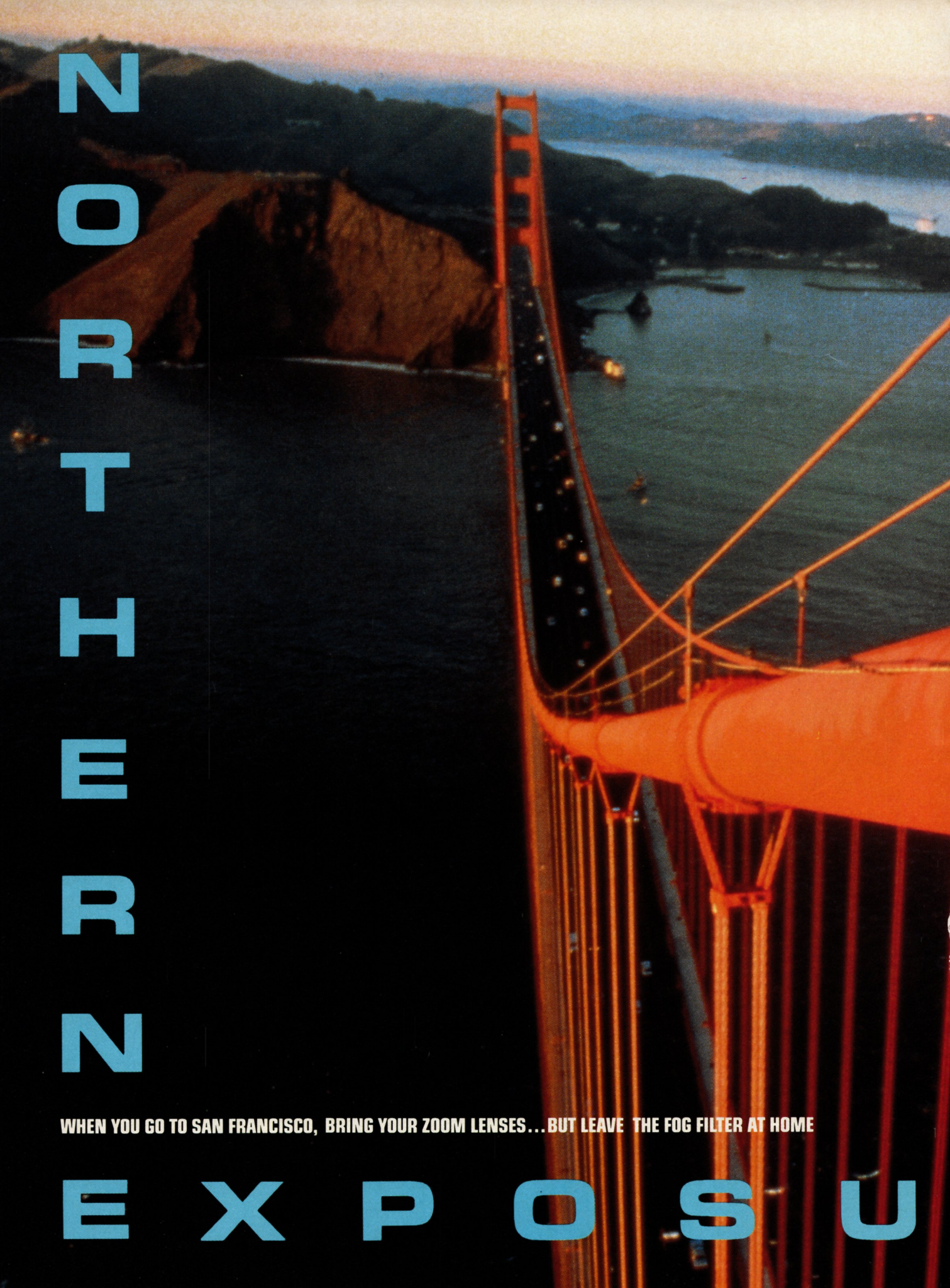
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WHEN YOU GO TO SAN FRANCISCO, BRING YOUR ZOOM LENSES... BUT LEAVE THE FOG FILTER AT HOME

E X P O S U



San Francisco is arguably the most photogenic city in the country, and perhaps the most photographed. Its mix of physical beauty and cultural diversity promises—and delivers—an unparalleled range of images. But as the most photographed, the city presents a problem.

San Francisco is visually familiar to almost everyone, even those who have never been there. Whether from Bullitt, television, Dirty Harry movies or Uncle Ernie's vacation slides, we all have a sense of what the city looks like. The city's infinite variety can be hard to bring home on film.

And there are the technical problems of shooting the City by the Bay. Fog can engulf certain neighborhoods during different times of the year, making your shoot difficult if not impossible. Chasing quick-fading winter light through labyrinthine streets can be hard without proper planning. So while it's photogenic, San Francisco also represents a real photographic challenge to even the seasoned pro.

Someone who has learned the pitfalls and the rewards of shooting in the Bay area is New York-based professional photographer Kit Kittle. A veteran traveler, with cover shots on *Travel & Leisure* and *Geo* to his credit, Kit was recently in San Francisco on assignment for the *New York Times*' travel section. The experience left no doubt in his mind that this is truly a world-class city.

"The light in San Francisco is just wonderful," Kit recalls. "I think it has the most beautiful light of any major city, with the possible exception of Paris." He also found the weather to be a positive influence on the images he was creating. "The light is incredible because of the weather," he maintains. "You get these amazing back-lit fog banks that seem to glow with an inner fire; other times the diffused, foggy light will create startling, Impressionistic scenes."

BY KEVIN COBB

R E S



Opening spread: Open up the Golden Gate— Photographer Frank Siteman was up on top of the bridge for this shot, looking north out of the city. This man is a professional, folks...don't try this yourself! (Frank Siteman/Viesti Assoc.)

Above and left: Painted ladies— The Victorian homes of the city provide a great opportunity for colorful photos, either abstract or realistic. (Joe Viesti/Viesti Assoc.)





Kit also thinks the city is ideal for serious non-professional photographers. "There are places where you can go to try and recreate a well-known picture, like the shot of Alamo Square with the row of Victorian homes in the foreground and the downtown skyline in the background. It makes you aware of how many elements—aside from the central image itself—are necessary to create a memorable shot."

Kit recommends carrying three zoom lenses for your San Francisco photography: a 24-50mm, a 35-70mm and a 70-210mm. "Part of the appeal of photographing San Francisco is that the light changes not only in time but in space. Because the city is so densely laid out and its hills are so close

together, you can have several different lighting effects within a single viewpoint. A longer zoom allows you to pick and choose the exact image you want."

The shorter length zooms are most useful at street level, exploring the cultural riches of San Francisco's vastly diverse neighborhoods. Though the city's vistas are justifiably famous, some of the best photos happen when you just walk around and let your eyes take it all in.

So where do you start? You're likely to find something worth shooting almost anywhere, but here are some good places to begin:

TWIN PEAKS. No, not the one with cherry pie and dancing midgets—although in this town, anything's possible. These Twin Peaks overlook the city from the southwest, providing beautiful panoramic views of the entire town. The light is best from late morning into the afternoon. Past April, there's always a chance that the site may be totally fogbound.

THE PRESIDIO. This is a great place to shoot because it doesn't resemble what most people think of as San Francisco. Established over 200 years ago, the Presidio is the world's most beautiful Army base. Its 1,400 acres contain large stands of pine and eucalyptus, not to mention a lake and a golf course. The views of the Bay are good enough to make you want to enlist, but that's not necessary: the Presidio is open to all, without a pass.

GOLDEN GATE PARK. This is the most varied single location in San Francisco. Three miles long and one-half mile wide, it encompasses a staggering number of photographic possibilities. Its locations include a fly fishing practice pond, a Japanese tea garden, a lake, a log cabin, an aquarium and a 100-year-old Irish greenhouse; throw in enormous groves of redwood, pine and eucalyptus and an ever-changing landscape. The park is also the best place to people-watch in a city that prides itself on the breadth of cultures represented within it.

COIT TOWER. At the top of Telegraph Hill, overlooking North Beach, is the Coit Tower. Built in honor of the city's fire fighters, the Tower has a 360-degree view from the top and beautiful WPA-era murals on the inside. The view from the top is a great contrast to North Beach's round-the-clock street action.

THE MARIN HEADLANDS. This is the perfect place for a late-afternoon or early-evening shot of the city and the Golden Gate Bridge. The headlands overlook the mouth of San Francisco Bay, and the view will often include commercial ships or a ferry. Depending on the conditions, the bridge might also be shrouded in fog, heightening the drama of your photograph.

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Above: Easy for them— At the Spring Cherry Blossom Festival, sumo wrestlers carry a model of the Golden Gate Bridge. (Joe Viesti/ Viesti Assoc.); Kit Kittle took this view of the Golden Gate Bridge from an observation area on the Marin County side; Fujichrome 64 T—a tungsten film— brought out the blue of a foggy evening.

FESTIVALS/SPECIAL EVENTS. This is more of a "when" than a "where" suggestion, but it could be the most useful for capturing the unexpected. When Kit Kittle was in town on assignment, he stumbled into a Chinese New Year celebration in Chinatown and brought back some exceptional images. There's almost always some type of ethnic festival or parade in San Francisco; contact the Convention and Visitors' Bureau to get a schedule. Also keep in mind special events such as regattas, street fairs, the Navy's Fleet Week and activities at the Bay area's many schools and universities.

SEAL ROCK/OCEAN BEACH. In most cities it would be the high-rent district, but the oceanfront is the forgotten side of San Francisco. While this area can be the

(continued on page 70)

It's surprising that no one thought of it before. In a city where the entrepreneurial and the artistic get along so well, it's inevitable that someone would offer a tour service geared to the serious amateur photographer.

A NEW KIND OF PRIVATE EYE

Visitors can now call on Ugo Nardi to give an in-depth tour of the city with an eye to the wants and needs of the photographer.

Ugo combines a career as a professional tour guide with a 40-year long love affair with the camera. It was his appreciation of photography that made him question the limitations of the usual package tour. "The standard city tour offered by most companies is about three-and-a-half hours long," Ugo says, "and you spend most of that time jumping in and out of your seat on the bus."

In contrast, the minimum tour Ugo offers is eight hours and he never takes more than ten people. "I take people to places visitors normally wouldn't go, and I give them a chance to take good photographs once they get there," he says. That means allowing time to set up tripods, study camera angles and check exposures—or tap Ugo's vast store of knowledge. He offers a more in-depth tour, with four days and three nights of shooting and a very flexible itinerary. That tour also includes a hotel and some meals, all for under \$500.

As the residents of Haight-Ashbury used to say, "you're either on the bus or you're off it." Ugo offers a valuable alternative to the generic half-day-on-the-bus tour. If you want additional information, contact Ugo at 415/981-6313 or write to him at 630 Mason Street, San Francisco, CA 94108

-K.C.

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TAKING



Clockwise: Bryce Kanights goes one-on-one with a solitary skater at twilight. All photos were taken with a Canon T90; this one with a 24mm lens; Competitions tend to be more difficult to photograph, but perhaps a touch more colorful. 70-210 zoom on the Canon; One of Kanights' techniques is to combine a spinning camera, wide-angle lens, relatively slow shutter speed and a flash to impart motion while freezing the subject in mid-skate.



FOR SKATEBOARDING IMAGES THAT SOAR,
GET DOWN...AND GET OUT YOUR WIDE ANGLES.

BY MASON RESNICK

FLIGHT!

The challenge for many aspiring sports photographers is access: close-up positions at major league games are virtually impossible if you don't have a press pass; amateur sports are, well, amateurish. But then there's

skateboarding: it has color, action, eager subjects—and you can get close. *

Want to find some skateboarders? Just hang around the streets near a high school.

If you're nimble with your camera, fast on your feet (or board) and have a slightly rebellious nature, skateboarding is one sport that's very accessible. *

Once you get past the guards, that is. Just ask Bryce Kanights. * Kanights, 29, is a former professional skateboarder who has spent the last 15 years pursuing his



two passions: riding that flat, four-wheeled, self-propelled board at high speeds in unusual places, and photographing others doing the same. Sometimes he does both at once. *

The two hobbies came about virtually

Clockwise: Drained (or abandoned) swimming pools are perfect venues for the determined skater. 20mm wide angle on the Canon; Panning the camera with the skater freezes the background and blurs the background for that familiar movement effect. Kanights used flash and a 24mm lens for this one; ...until next time, that is. Kanights used his 24mm lens for this over-the-shoulder shot.





simultaneously. "My father had a dark-room when I was growing up and I helped him," Kanights says. "When I was 12, he gave me an old Nikon F body. I learned photography with it."

In that same summer of 1975 his cousins introduced him to skateboarding. His camera gained him instant fame among his peers. "We'd go to skateboarding ramps and I would bring the camera along. Then I would develop and print the black-and-white negatives and show them to my friends. To this day, they still love those shots." From this humble beginning he went on to tour the world as a professional skateboarder; now, he's photo editor of *Thrasher*, the monthly publication that's considered the skateboarder's bible.

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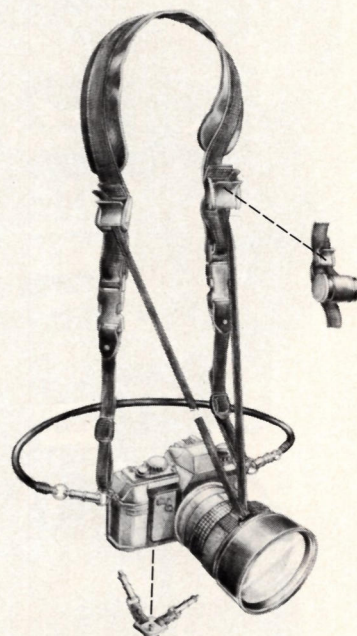
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TWO



FOR THE ROAD

KODACHROME 64 OR FUJICHROME 50? CARRY BOTH
CHROMES AND YOU'LL HAVE MAXIMUM COLOR CONTROL
NO MATTER WHAT THE SUBJECT OR CIRCUMSTANCE.

BY BARRY TANENBAUM • PHOTOGRAPHS BY GEORGE OBREMSKI





Previous page: Fujichrome 50 gave the lights of the Ginza, Tokyo, Japan, the brightness Obremski wanted. The lens was his Tamron 60-300mm zoom; Although it was a sunset shot, Obremski opted for Kodachrome 64 for this 24mm view of London's Tower Bridge. "I was looking for a lot of detail rather than a lot of color."

Above: To pick up the action of a high school football game, Obremski shot with a 500mm lens at a deliberately slow 1/60 second. Bright sunshine and Kodachrome 64 got the colors. Right: Although it was a sunny day, Obremski used Fujichrome 50 to bring out even more of the strong colors in this New York City scene. The Tamron 60-300mm zoom was once again used.

Opposite page: Obremski credits Kodachrome 64's exposure latitude with holding detail in the foreground shadow areas while providing a bright wash of color in the sunny background. Obremski used a 500mm lens to take his subject unawares; To best capture the bright orange of the pumpkin and the glow of the candles inside, Obremski shot this Halloween special with Fujichrome 50. The lens was a 105mm Micro-Nikkor.





Let's put the moral of the story right up front: film is the least expensive, most easily changed, most experimental ingredient in the photography mix, and a different film can make a difference in your photographs. It's not a film's speed we're talking about; it's a film's characteristics—the intensity, hue and warmth of its color rendition—that can significantly affect the way your photographs look.

You hear a lot about finding a film you like and sticking with it, but the view from here is that there are some very good reasons for doing some experimenting—and then sticking with more than one film.

In George Obremski's New York City studio there's a backpack that leans against a shelving unit near the door. "I don't go out without that bag," the photographer says. "If I'm going to the corner for a newspaper, I take it.

"I'd be walking down the street and see something, some incredible light—it

**"ON A BRIGHT, SUNNY DAY
I'LL SHOOT KODACHROME
64 —IT'S DOESN'T ADD
ANYTHING TO WHAT'S
ALREADY THERE. BUT ON AN
OVERCAST DAY, I'LL USE
FUJICHROME 50."**

could be on the next block, on the side of a building. I'd run back to get my camera and of course when I got back to the spot the picture was gone. It happened so many times that I figured the best thing is just to have a camera at all times."

In the neighborhood bag is a Nikon F3, a 60-300mm Tamron zoom, a 50mm f/1.4 Nikkor ("for really low light") plus 24 and 15mm Nikkors. Also in that bag are two day-light films, Kodachrome 64 and Fujichrome 50. Two films because choice, not chance, is what good pictures are all about.

Obremski always carries Kodachrome 64 and Fujichrome 50, whether he's taking a walk to the neighborhood grocery or off on an extended assignment or stock-shooting trip overseas.

"On a bright sunny day, I'll shoot Kodachrome 64. It's not as contrasty as Fujichrome 50, not as bright. It doesn't add anything to what's already there. But on an overcast day, I'll use the Fujichrome 50—it's a brighter, more contrasty film, and on a 'flatter' day it will boost the colors."

There are times when he will shoot both films on the same day for the same



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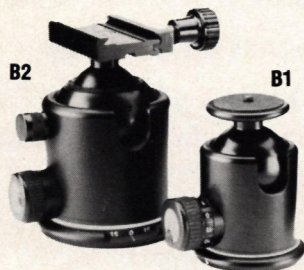
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In New York City, the statue of General Sherman and, in the background, part of the Plaza Hotel struck Obremski as a good test for his favorite films. The photo taken on Kodachrome 64, top, turned out to be truer to the colors in the scene as Obremski recalls them. The Fujichrome 50 version of the same scene was too cool and contrasty, the photographer feels.

SIDE BY SIDE

REAL LIFE... OR REAL LIFE PLUS?



In this case, Obremski feels that the Fujichrome 50 rendition, bottom, is perhaps more attractive due to its warmth, but the Kodachrome 64 depiction is truer to the colors the photographer found when he photographed the scene. Familiarity with the characteristics of both films is the key to on-the-scene choice — but some scenes will always call for experimentation.

subject. "As a comparison, just to see what will come out better, I'll shoot the last five or ten frames on a scene with Fujichrome 50, then reload with Kodachrome 64."

"I used to be totally a Kodachrome man, but when Fuji started making improvements in its film a few years back, I started hearing a lot of good things about the film. I went out and did some tests. I had one camera loaded with Kodachrome, one with Fujichrome, and I'd often switch the lens on the same shot, shoot three or four rolls of each and then come back and take a look."

Obremski maintained some control over the consistency of the processing by having Kodak's Fairlawn, New Jersey, lab handle all the film, something to consider if you're setting out to compare or test film for yourself: find a lab that does good work for you and stay with them.

"These days I look over the scene, I know the conditions, then I'll decide what film to shoot. I know Fujichrome will give me those poster-like colors, Kodachrome more gradation of tone.

"Fujichrome will definitely pump up the color; there's a built-in boost for cloudy or overcast days. You can say that Kodachrome 64 portrays the colors as they are in real life, sure. Let's say that Kodachrome 64 needs a bright sunny day to bring out its best. On a gray day, you want real life *plus*."

As you might expect from a photographer who likes to decide what film best suits the day and the subject, George Obremski generally reserves all the other photo decisions for himself, too. "I almost never put the camera on autoexposure. I'll move my camera around the scene to get different readings and I'll make my exposures based on those readings. I do all the usual things—overexposing a bright white wall between one and two stops, underexposing for deep shadows. But I almost always calculate everything myself, and then I'll bracket a bit to make sure."

Still, it's manual exposure *almost* all the time. "Sometimes," he admits, "there's just no time to meter."

For this photographer, choosing and using film according to the situation is part of controlling his photography—in the same way that choosing a particular lens, a metering option or even the place you stand controls and influences the results of your efforts.

We're quick to acknowledge technological advances in cameras and lenses, perhaps not so quick to realize that film has come a long way, too, and that's it's possible to customize the film to the shooting you'll be doing. For some of us, the testing, evaluating and decision-making can be as satisfying as the viewing of the results. ♦

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DOUBLE VISION

P R O F I L E

FOR LANDSCAPE SPECIALIST

AND 4X5 EXPERT PAT O'HARA,

35MM IS ALSO A NATURAL.

BY RUSSELL HART





O'Hara singled out this midstream rock in Tennessee's Tellico River with his much-used 300mm lens. A long exposure—two seconds at f/22, on Fujichrome Velvia—softened the rushing water.



Like an actor who plays a particular part too well, Pat O'Hara has been typecast. The compositional brilliance and rich detail of O'Hara's 4x5 nature photography has his many clients clamoring for more. Picture users are especially partial to the photographer's landscape views, which focus on the pristine corridor of wilderness that runs from O'Hara's home in the foothills of Washington's Olympic National Park all the way to Alaska's North Slope.

Often made on long backpacking treks, O'Hara's 4x5 views show pristine places most of us don't have the time—or the stamina—to get to. And their elegant composition brings a comforting order to nature's wildness. In that way, O'Hara makes nature more accessible to the rest of us.

But 4x5 finesse—and the big view—is only part of O'Hara's talent. A less well-known side of his work involves a more poetic, abstract take on nature. Instead of offering up the wealth of detail that's the hallmark of O'Hara's 4x5 views, those lyrical images reduce the natural world to bare essentials. They show the wayward autumn leaf with an icy winter varnish, the stark calligraphy of reeds in a vernal pond, even the way circles of confusion echo a single drop of dew on a blade of grass. They simplify nature rather than revel in its complexity. And for those images, O'Hara wouldn't think of using any other format than 35mm.

"I was born a 35mm photographer" says the 44-year-old O'Hara, who has never had any formal training. "Many nature photographers are drawn into the medium by the possibilities of large format, but I worked in 35mm for nearly seven years before I ever bought a 4x5 camera."

The lure that actually hooked O'Hara was close-up photography—a discipline in which 35mm has decided advantages over larger formats. "The lens I bought with my first camera was a macro," says O'Hara. "It was all I used for years. I spent my time poking around the arid sagebrush of eastern

Washington, taking close-ups of wildflowers and autumn leaves."

When O'Hara finally bought his view camera, in 1977, he tried to continue in that vein. "I found I couldn't create the same kinds of compositions I'd been doing for years with 35mm," he says. "The long bellows draw needed for 4x5 closeups is a real problem when you're working in the field. And I missed the kind of wet-belly stuff you

4x5 equipment on his photographic expeditions. "I keep my view camera outfit down to a minimum, to leave room for 35mm gear," says the photographer. "I have only four large-format lenses, and I backpack with just three." And if O'Hara were forced to choose between the two formats, which would he take? "I'd leave my 4x5 behind" he says without the slightest hesitation.

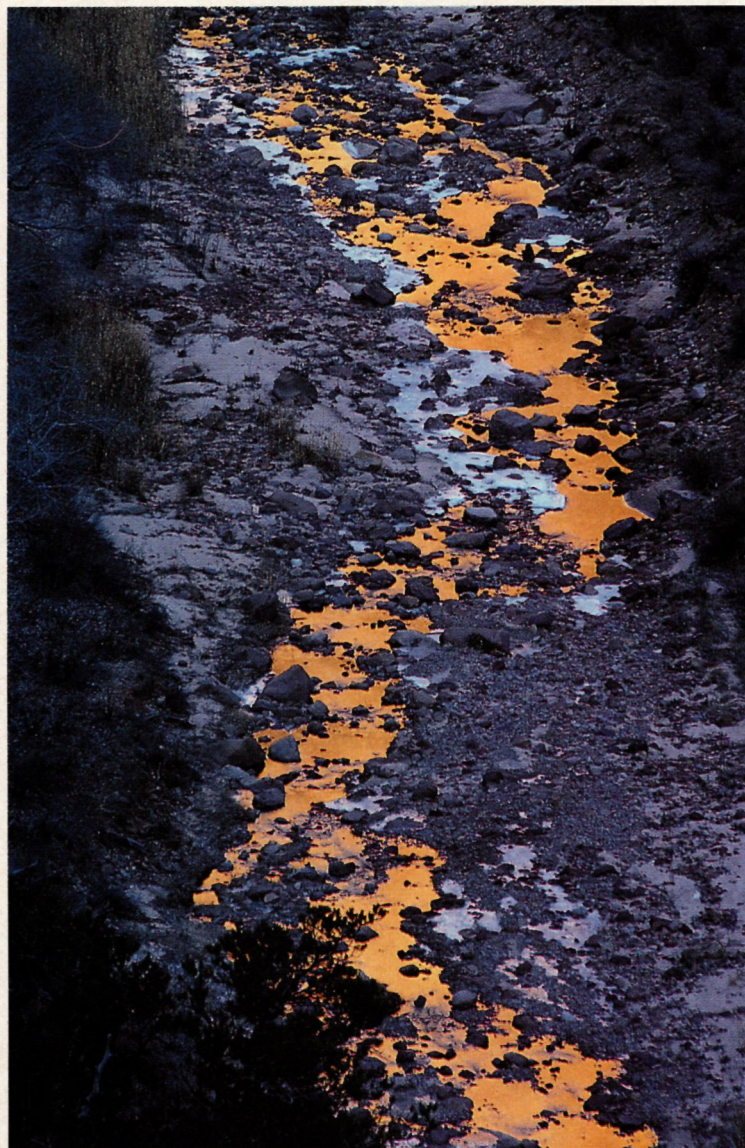
When you ask Pat O'Hara about the much-touted difference in image quality between 4x5 and 35mm—the advantage of 4x5's bigger piece of film—he gets defensive. "In terms of *creative* quality, there's no difference at all," he says. "And in terms of *creative freedom*, 35mm has the edge."

What can you do in 35mm that you can't do in 4x5? O'Hara offers a long list—one that goes way beyond easier close-ups. Mobility is, of course, high on that list. "You can get into positions with 35mm that are impossible with 4x5," he says. That's a factor not only in getting the best angle on a subject, but in staying as safe as possible while you're shooting it. "Some of the more mountainous places I go are too dangerous to let you safely operate a 4x5."

What's more, in exposed environments the substantial sail area of a 4x5's extended bellows creates a real risk that camera movement will blur the image, even with the requisite tripod. That risk is compounded by the longer shutter speeds needed for correct exposure at the smaller apertures you have to set for good depth-of-field with view camera lenses. With 35mm, O'Hara points out, you can get away with wider apertures and faster, movement-stopping shutter speeds. A 35mm camera's smaller surface area also

makes it less vulnerable to wind. And you can shield it more effectively with your body.

For O'Hara, another important logistical advantage of 35mm is its speed of use—something he exploits even for scenic photographs you might expect him to shoot in 4x5. "I often arrive at a location and want



Left: An overcast day provided perfect light for O'Hara's study of Sea Purslane, which the photographer found on an Alaskan beach during a sea kayaking trip. O'Hara stopped his 105mm f/2.8 Micro-Nikkor down to f/22 to get the needed depth-of-field. **Above:** A high angle and 300mm f/4.5 ED-IF Nikkor lens helped flatten O'Hara's painterly view of Pine creek in Utah's Zion National Park. Kodachrome 25 and an 81A filter richened the early morning palette.

can do with 35mm—the ability to work at ground level. Basically, I missed the creative freedom of 35mm."

So even though O'Hara went on to master the view camera—and to reap its financial rewards—he kept falling back on 35mm, both for close-ups and more abstract images. And ever since, he's taken both 35mm and



to do a wide-angle scenic with beautiful light and a fast-changing sky," he says. "But if I try to use the view camera, the effect is sometimes gone by the time I'm set up. With 35mm, I can photograph that sort of transitory subject much faster."

That's surprising, given that O'Hara can deploy his 4x5 with a quickness and dexterity that would be the envy of most 35mm shoot-

great optical advantage over 4x5. 35mm photographers have a much wider choice of lenses, a range that isn't just a matter of focal length but of lens speed and type as well. You can choose fast lenses or slow lenses, conventional lenses or internal focusing lenses, soft-focus lenses or lenses with tack-sharp low-dispersion glass—factoring in weight, cost and operational and artistic considerations. In 4x5, you're lucky if a given focal length is available in two speeds.

The optical options of 35mm are especially important on the long end. Take the 300mm f/4 ED-IF AF Nikkor telephoto that O'Hara (a Nikon photographer both in his 35mm gear and his large-format lenses) won't leave home without. To duplicate the 300mm's exceptional reach with the 4x5 format, you'd need a lens approaching 1000mm in focal length—not to mention a yard's worth of bellows and rail extension and a second tripod to shore it all up. "After doing a wide-angle scenic with the 4x5, I'll often see a design in a small piece of the landscape, maybe something in the side of a mountain," says O'Hara. "I find myself using the 300mm lens to take a slice out of the pie of a 4x5 view."

Extension

problems also affect the ability to shoot close-ups with a 4x5. Most field cameras—the collapsible 4x5 models favored by roving photographers like O'Hara—simply don't offer the bellows or rail extension needed for successful close-ups at useful reproduction ratios. To get a life-size image of a subject, you have to double the distance between lens and film plane. With a 150mm lens, "normal" for 4x5, that would require 12 inches of total extension, which is at the very edge

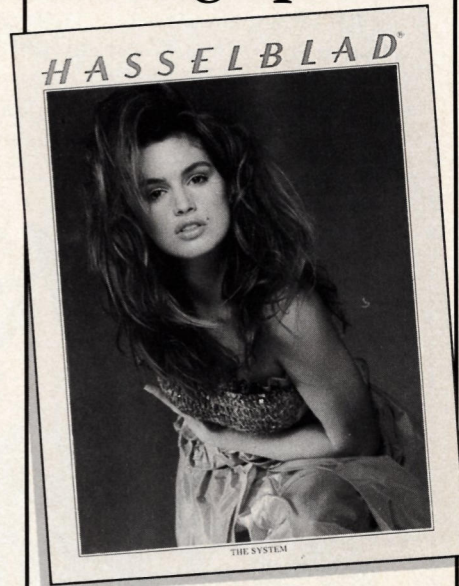


Left: When the weather won't cooperate enough for a large-format landscape, O'Hara often goes for the details—and shoots in 35mm. His close-up of a fog-soaked gull feather, taken in Washington's Olympic National Park, was shot with a 105mm f/2.8 Micro-Nikkor and an extension tube. **Above:** Some subjects beg for 4x5—here, sunrise over the Kootenay River in Canada's British Columbia, a favorite O'Hara haunt. To capture the scene's sweep, the photographer used a 90mm Nikkor SW wide-angle on his Wista 45SP field camera, shooting on Ektachrome 100 Plus to boost the color.

ers. Indeed, the photographer feels that the more labor-intensive operation of a view camera can be an advantage in many situations, forcing him to be more deliberate about composition and the many technical decisions that go into making a good photograph. "But in a fast-changing situation, that discipline can work against me, and against the excitement I feel about a subject," he says. "I can grab the 35mm and it becomes part of my body."

O'Hara says that 35mm also offers a

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of a typical field camera's capability. And most photographers prefer longer-than-normal focal lengths for close-up work (for example, 105mm with 35mm) because they allow more working distance between camera and subject.

Add to that the longer exposure times mandated by bellows extension and the smaller lens apertures you have to use, and 4x5 close-up photography is tantamount to doing studio work in the field. "Getting anything approaching life size with 4x5 is a real problem," says O'Hara, "especially when you need to increase your working distance. But with my 105mm Micro Nikkor and a few extension tubes, going larger than life in

35mm is relatively easy."

For some close-ups, O'Hara even pairs lens extension tubes with his longer 35mm lenses. "If I'm getting too close to a subject with the 105mm—casting a shadow or disturbing it—then I'll get out the extension tubes and back off with a longer, non-macro lens." The 300mm ED-IF Nikkor is often his second choice: "The 300mm focuses down to less than nine feet on its own, and with an extension tube it becomes a beautiful close-up lens. I couldn't possibly duplicate its effect in 4x5."

Going to the longer lens serves another important purpose for O'Hara: it lets him simplify a close-up subject's out-of-focus background. In a nutshell, shooting from a

greater distance with a lens having a narrower angle of view means that a smaller portion of the background will be included in the frame. "If there are hotspots or other distracting details in the background, I can eliminate them a lot more easily with the 300mm than with shorter focal lengths like the 105mm. You just change the camera position or angle a tiny bit, and you've cropped them out without significantly affecting the main subject."

The size relationship between a photograph's foreground and background, and among the various elements in the scene, is called perspective. And the wide range of lenses that makes 35mm such a good tool for controlling close-up perspective allows you to extend that creative control to photography at normal distances as well. O'Hara explains that shooting a scene from a relatively close distance with a wide-angle lens tends to stretch it, making distant mountains, for example, look even farther away from trees in the foreground. That perspective effect is less the exclusive terrain of 35mm than its opposite—shooting a scene from a greater distance with a longer lens, an approach that makes the mountains appear closer in the photograph.

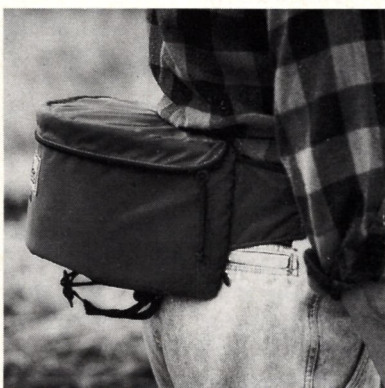
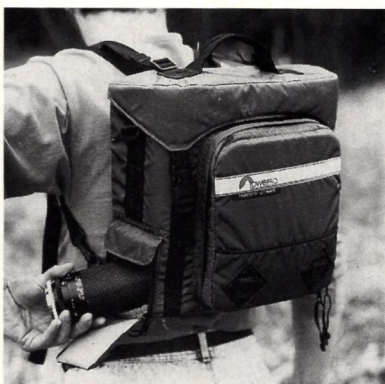
A good example of that compression, which is often described as a flattening effect, is O'Hara's wonderful photograph of Zion National Park's Pine Creek. It was taken early one winter morning from high above the valley floor, as brilliant light reflecting off a distant canyon wall turned the meandering creek's surface bright orange. The orange creek snakes its way from the top of the picture to the bottom, its scrubby banks a deep dawn blue. O'Hara's 300mm lens tips the whole composition forward, giving it the feeling of an abstract painting without obscuring the fact that a real piece of nature is being depicted.

"I've conditioned myself to see the way my lenses see," says O'Hara. "Someone else might be standing beside me on the trail, taking in the entire landscape, while I'm looking at a nearby leaf on a branch—seeing it at maximum aperture with a telephoto lens."

Indeed, that ability to get beyond the literal transcription of nature that empowers 4x5 is what makes 35mm such a special medium for Pat O'Hara. "I stretch more in 35mm," he says. "I take more chances. I see shape and form and line, not just trees and mountains."

O'Hara is the first to admit that not all his 35mm experiments pass the acid test of the light box. But the photographer, who teaches workshops all over the country, stresses the importance of making the effort. "You learn by experimenting, both technically and aesthetically," he says. "Most of the personal growth of a photographer doesn't happen in a formal classroom setting, but in the field. That's why I encourage people to shoot a lot of film—and the ability to shoot

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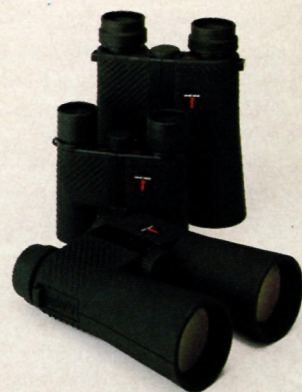
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a lot, easily and fairly inexpensively, is one of 35mm's great assets."

Some of O'Hara's most successful experiments can be seen in his handsome new monograph, *Wilderness Scenario: Peaceful Images of the Wild* (American & World Geographic Publishing). Unlike the photographer's previous books, which have usually dealt with specific geographical areas, *Wilderness Scenario* allowed O'Hara to edit his photographs strictly on their aesthetic merits. Based on O'Hara's well-honed sense of the cyclical nature of the wilderness, the book's chapters, with text by the photographer, bear titles like *Serendipity: Interludes in the Storm*; *Designs: Simple Gestures in Nature*; and *Shadowtide: Ebb and Flow of the Light Cycle*. *Wilderness Scenario* contains a satisfying measure of O'Hara's trademark 4x5 landscape views, the images that have made him the darling of photographic publishers. But it gives ample play to the beautifully composed 35mm closeups—and the achingly artful abstract studies—that are so near to Pat O'Hara's heart.

Pat O'Hara will be teaching two summer workshops at the Coupeville Arts Center on Washington's picturesque Whidbey Island—one focusing on the view camera and the other on smaller formats. For information, call 206/678-3396.

Pat O'Hara thinks the difference in image quality between 35mm and 4x5 isn't all it's cracked up to be, at least when 35mm technique is careful. "My 35mm photographs are always taken with the camera on a tripod," says O'Hara, "so there's very little chance of camera vibration softening the image. And I've always used the sharpest, finest-grained films around—mainly Kodachrome 25 and Fujichrome Velvia." Where

THE BIG PICTURE

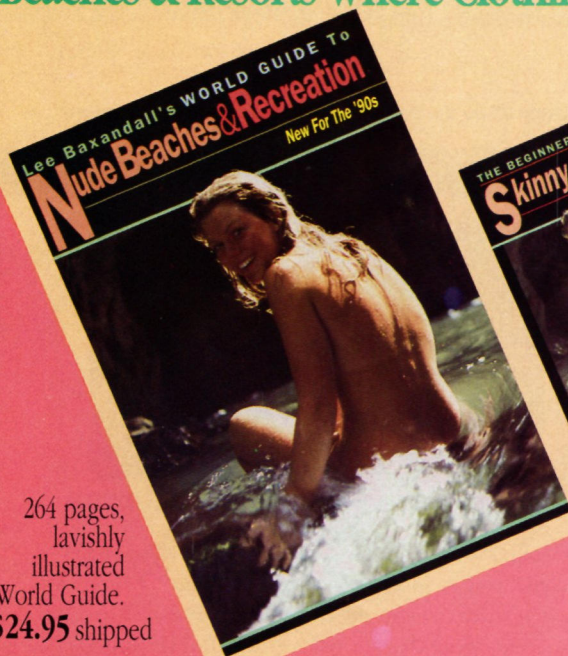
O'Hara feels the view camera itself excels is in the control of perspective and sharpness offered by its movements. "If I'm photographing redwood trees from the forest floor, I can simply raise the lens board, or tip the camera up and tilt the back, to keep the film plane parallel to the trees. In that way I can prevent a distracting convergence." O'Hara points out that while you can achieve a limited degree of such control with a 35mm perspective-control lens, you're confined to one or two focal lengths.

Using a view camera's tilts and swings to control sharpness is just as important—and sharpness-control movements even offer their own perspective advantages. "A 24mm wide-angle can give you great depth-of-field with a 35mm landscape—from a couple of feet to infinity if you stop way down. But it decompresses the scene. It increases the apparent distance between foreground and background." If, on the other hand, O'Hara photographs the scene with a 90mm wide-angle lens on his 4x5, he can get virtually the same front-to-back sharpness, in spite of the longer focal length, by tilting the lens board forward or the back backward—applying the Scheimpflug Principle to actually tip the plane of focus forward. And because a 90mm lens is somewhat longer, relative to the 4x5 format, than a 24mm lens in 35mm, O'Hara can achieve a less stretched-out perspective. "With the 4x5, I can get the same front-to-back sharpness in a landscape, but bring the mountains in the background a little closer. That can make for a more dramatic image."

In practice, says O'Hara, the difference between 35mm and 4x5 is a matter of time and circumstance. In situations that permit the 4x5 view camera's discipline, the photographer feels, its more deliberate way of working can strengthen the quality of your pictures.

—R.H.

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Point & Shoot

(continued from page 8)

the duration of the bulb settings from one to 60 seconds), redeye reduction (only in auto flash) and EV settings to ± 3 EV, in 1/2-stop increments.

But it's when you press the mode button that things get really interesting. There's a motor drive mode, an automatic framing mode (called Fuzzy), a portrait mode (for the best focal length for a head-and-shoulders portrait) and a Step mode for time exposures. Then there's a ten-second self-timer, a two-exposure self-timer, an intervalometer (programmable from ten seconds to 60 minutes) and a multiple-exposure mode. A macro mode brings you up to two feet, and a super-macro mode offers a fixed-focus, 18-inch focus option. I counted a total of 20 modes; factor in all the combinations possible and there are over 60 possible settings. This is a point-and-shoot camera?

The 1050 is comfortable to hold and operate, although its zoom lens motor and film advance are a bit loud. Flash coverage is good; exposures—even in tough night-time scenes, were handled easily. The lens produced sharp images, although the AF system had an occasional mishap with reflective surfaces. Otherwise, all modes worked as advertised.

But if you think Samsung's packed their camera with features, you ain't seen nothin' yet: Konica has introduced a truly frightening-looking technical marvel called the Aiborg. Here's a list of its features: a movable focusing point which can be set to five different spots on the image for off-center subjects; an infinity mode; a long exposure night mode that offers up to 6.4 second exposures; a portrait mode that zooms the lens to the right head-and-shoulder focal length; a TV mode; a mode that compensates for bright white scenes (beaches or snow, for instance); easy multi-exposure for six exposures on one frame; spot metering (!); ± 1.5 EV compensation; manually-set multi-exposure (two to 39 exposures); time exposures from one second to 100 hours, set in infinitely variable hour, minute and second increments; and an intervalometer, set from ten seconds to 100 hours—also settable down to the second.

Catch a breath. There's more. A motor drive control offers single-exposure or continuous exposure shooting; you can rig it to shoot multiple-exposures while also shooting in the continuous exposure mode—although we can't figure out the practical purpose of this. There's a ten-second self-timer and a three-second self-timer. Worried about

camera shake during those long time exposures? Don't—the camera's hand grip will accept a cable release, possibly a first for point-and-shoot cameras. There's a diopter for the viewfinder and a scale inside the viewfinder that tells you the exact focus distance.

Whew!

But does it take good pictures? Yup! Spot metering and time exposure modes were especially impressive; at 1:4 macro (unlike the other models, the Aiborg focuses down to 18 inches without pressing a button), it delivered pictures sharp enough to rival SLR macro zooms! Flash exposure in macro is on target. Multi-exposure worked adequately and all other modes performed

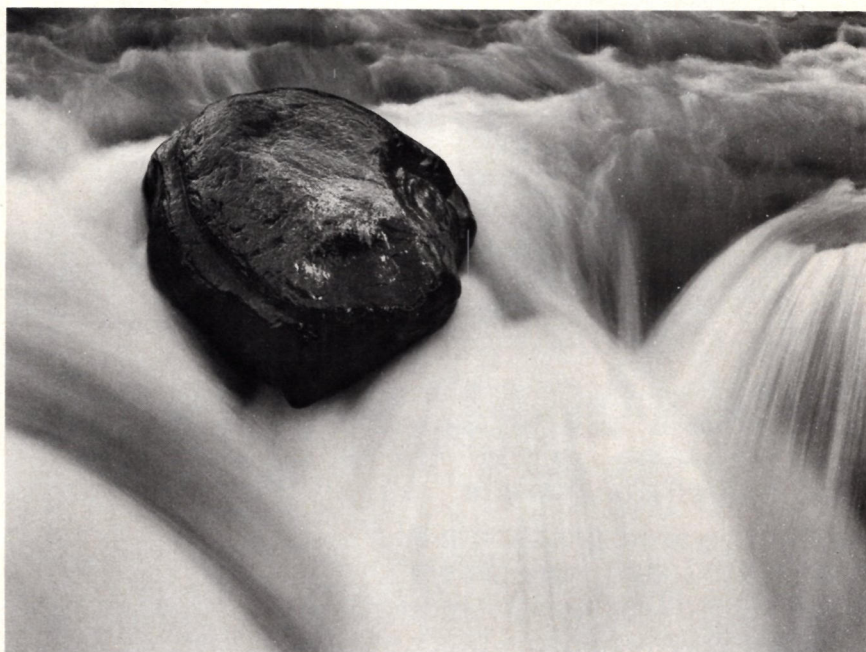
well. Altogether very impressive.

So what's best—bells and whistles or clean and simple? If you want basics, it's the Canon; if it's an extensive palette of features you want, step up to the other three and choose.

The end result is the picture, and behind the most complicated of these cameras are some rather unusual ways to control an image (especially if your reference is f/stops and shutter speeds). After sitting down with each camera—and the instruction book—for an hour or so, I found myself tempted to try and use as many modes as I could. Intervalometers? Multiple exposures? Often difficult to get right in the past, these cameras

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Mason Resnick is the managing editor of Photo Business magazine.

SLR Outlook

(continued from page 11)

priority variety. Because of the close quarters, I relied solely on the shorter wide-angle

zoom set at about f/8 and its 35mm position.

Given my new found flexibility, I was thus able to flit back and forth between the auto and manual areas of the show, switching camera techniques as the situation required, secure in the knowledge that my efforts would be rewarded in both cases. Still, it was nice to know that the next few days were to be spent in and near the spectacular scenery of the Canadian Rockies, where a somewhat relaxed photographer could carry out tasks in a completely manual manner.

As I admitted earlier, I left the Masters

with a healthier respect for the horse. A few days later I was to come away from a close encounter with increased respect for another animal. As our van was passing through a residential area on the fringe of the village of Banff on our way to Lake Louise I spotted an elk languorously grazing in someone's backyard. With the dire warnings and pleas of my hosts ringing in my ears—"Stay away from stray elk; they can be mean and nasty and move extremely fast when they feel their turf is being invaded"—I silently crept away from the van and slipped behind a tree. Crouching behind the sturdy but not wide enough tree I then turned off the auto winder and set everything else on automatic while silently wishing for just a few more auto features—like autofocus and auto zoom framing for instance—and hoping that the somewhat increased volume of my breathing would somehow cover the noise of the shutter. A half dozen clicks later, safely seated in the van and my passive elk on film, I cheerfully admitted there is a place for automation in this day and age after all.

Contributing editor David L. Miller has been writing about photography and travel for more than 25 years.

Tallon's Journal

(continued from page 12)

of them dangling gothic, oil-burning lanterns. All carried stringed instruments, a mandolin and a doghouse bass, but mostly guitars. Though no Gene Kelly or Cyd Charisse types were among them, suspicions remained.

At the end of an hour of serenading, we were coerced to run out and dance and sing through the ancient passageways, skipping across the cobblestones behind our Pied Pipers, applauding ourselves. After all, we would have to wait 100 years to do it again.

Puffing, one of the Anglo dancers, a trim, high-visibility lady in a black knee-length dress and high heels, which are ideal for dancing on cobblestones, dropped onto a wrought iron bench beside me. I said, "May I take a picture of you? You are Shirley MacLaine aren't you?"

"Heavens no," she said, "I am of *this* world."

"You won't be for long," I said. "This place will be gone at dawn."

We laughed and banged our cans of Tecate together. I really didn't know what time Alamos would disappear, but in fairy



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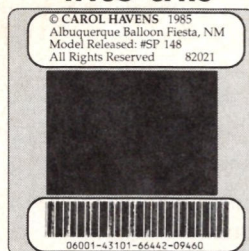
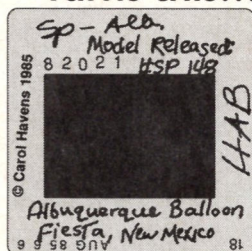
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tales midnight is often a factor. At about 11:30 p.m. I went back to my room and made sure all four of my cameras, collectively, had enough frames to thoroughly record any mind-boggling event like a town fading into the foothills of the Sierra Madre Occidentals.

I took a detailed look at my room for the first time. The floor was age-blackened adobe blocks, cracked and corrugated from billions of steps taken by casa-maids over 200-plus years of bedmaking. The bed itself was a mattress laid on a masonry altar. Brown and white tile embedded in a white plastered wall formed an arch over the head of it. In one corner was a lath and leather chair, in another an open fireplace, though in this clime there seemed to be no need for heat. No lock adorned big, creaking double-doors to my room and I was told that none was needed.

Being in here put me in a such a frame of mind that I would not have been surprised if Francisco Vasquez de Coronado had walked in with a bottle of Tequila and two Latin beauties and said, "I have given up on the 'Seven Cities of Cibola.' Got any ideas?" And me with no infrared film.

At dawn I was intimidated by a rooster crowing—an eternal symbol of mysterious things about to happen. I shaved quick-

ly, dressed in cameras and lenses and went outside. I hiked to the plaza, seeing just a few villagers: a street merchant was trying to sell a few more carved ironwood quail and sharks before he faded away; a lady scurried by holding a parasol, no doubt anxious to get home for her 100-year sleep; children played by the Parochial Church, innocence wreathing their faces; a muscular, tanned fellow zipped by, sweating and naked except for red running shorts. Red shorts? Holy cow! He was one of our guys, one of those looney writers, a real head-turner where modesty at the very least equates with Mid-Victorian.

I tripped shutters for two more hours in this timeworn town; then we escaped. Like Gene Kelly, I wasn't so sure I wanted to. (Gene got back in on the premise true love can conquer time-warps.) We crawled onto our jumbo bus and Alamos disappeared into a blue haze of what some people might mistake for diesel exhaust.

Those who insist Alamos is there all the time tell me it was proclaimed a State Colonial Monument in the early 1950s. Adolfo says Alamos first appeared during the 16th century; maybe he was there. That the town and its residents differ from the

rest of Mexico is a result of "poor communications," which allowed it to develop independently. Consider that to this very day villagers use expressions and pronounce words in 17th century Spanish.

Look in the lower-right hand corner of a map of Sonora and you'll find Alamos. You leave the border city of Nogales and drive south on Mexico 15 to Navajoa, turn east and go 53 kilometers.

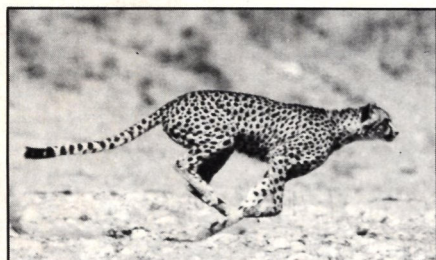
Of course I can't guarantee Alamos will be there.

With this issue, Phoenix-based outdoor and nature photographer Jim Tallon returns to the pages of O&TP. His journal of fact and fancies about photography is scheduled for each issue.

Kaplan's Corner

(continued from page 17)

treats the rig as if it were a canvas sail and tries to shoot the whole thing right out of your hands. Yet with practice, I've learned to make the wind work for me: by pushing against a steady wind, the counterforce can actually help stabilize the camera, allowing me to shoot Kodachrome 200 or Tri-X with half-second exposures in fading twilight.



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Which, come to think of it, is the key to all pole photography: practice!

Peter B. Kaplan's travels have taken him all over the world in search of the extraordinary view. He assures us he'll find time in his schedule to write this column for each issue of Outdoor & Travel Photography. (And if he misses a deadline, what are we gonna do—chase him up the side of the Sears Tower?)

Over 35

(continued from page 18)

35mm formats is independent development control that just isn't possible with a 35mm roll. You can underexpose and overdevelop a single sheet of film with ease to add contrast to a hopelessly flat scene; conversely, you can overexpose and underdevelop a sheet of film that was taken in hopelessly contrasty light. While you may be thinking that this type of control is only a sheet-film characteristic, I can point out that interchangeable 2-1/4 camera backs makes dedicating a back to specific exposure and development requirement an easy task. In addition, a interchangeable back camera (or, for that matter, sheet film holders) makes shooting both black-and-white and color of the same scene easy.

There are dozens of places you can use a pole to get a photograph, and you can use it nearly anytime you want to put the camera in a place you could never physically get yourself into—like over the top of a crowd for a clear photo of a parade, or to gain perspective over a cliff or edge of a building. You can even use it in place of a

A POLE OF YOUR OWN

ladder to get photos of second-story architectural details. I once outfitted a pole for a Nikonos underwater camera and stuck it over the edge of a boat and into the water.

Probably the best place to start is in the safety of your own backyard. Pole photography is not a game—it can be physically demanding, requires upper body strength and stamina. Find out over soft turf if you're cut out to do it before you challenge more difficult locations.

I recommend a unipod—with all joints screwed, soldered, and/or taped—as your first pole. (A tripod will do, but it can be clumsy and awkward.) Prepare your camera by making it as light as possible—meaning the lightest possible lens. Set your exposure on automatic. If you don't have a remote control release, attach a release cable that's longer than the pole—you don't want to have to reach for it. Use a motor drive or automatic winder. (For your first photo, to see what pole photography is all about and if you like it, you could always use the self-timer to release the shutter.)

There's no proper angle for the camera—that's dictated by the situation. Experiment and evaluate. Hold your end of the pole in your plexus to provide stability and security. In the winter, wear heavy, but pliable leather gloves. Be particularly careful operating a pole in high or gusty winds and never use one around electrical lines, machinery, engines or when you're so nervous that you might lose your camera. Tape is your cheapest insurance, but you can never rely on it solely; remember, what goes up can always come crashing down. Safety first, fun second.

And finally, the editor of this magazine would like to see the results of your pole photography...really! Send'em...he might be inspired to devote a page or two to your pole work!—P.B.K.

I've been talking about the advantages of larger-than-35mm formats in general, but there are specific view camera gains that deserve

mention. With 35mm and roll film cameras, photographers pay big bucks to insure paral-
(continued on page 88)

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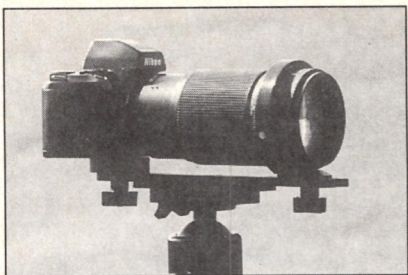
Participants enjoying a panel discussion among the aspens and mountains of Telluride

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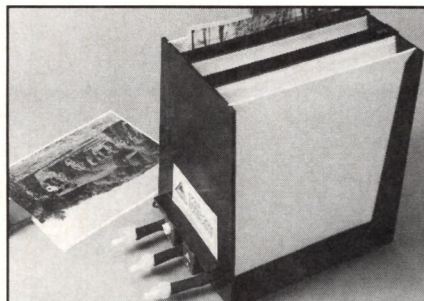
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The **Reggie Flash Bracket System**, designed for Hasselblad photographers, is built around the ultra-light HB2000 bracket, available in both extended and standard flash heights. The system features three different optional flash mounts and is compatible with Strobframe's new single touch, Auto Quick Release tripod coupler. The bracket itself offers a two position flash alignment system, adjustable at a single touch. For more info, or a free brochure about the system, contact Professional Development Group at 3490 Piedmont Road, Suite 300, Atlanta, GA 30305.



Space-Saver Processor

The **Nova TriMate 8x10** print processor for black and white or color prints takes up minimal darkroom space and maintains accurate chemical temperatures for consistent results. The three narrow, V-shaped solution tanks, each holding one liter of chemicals, have little surface area and thus reduce oxidation, evaporation and chemical odors. Chemicals can be stored in the unit, so the processor is always ready for use. Microchip-controlled heater and thermostat units can be set anywhere between 68 and 110 degrees F. Designed for all types of negative and positive print processes, including EP2, RA-4, Cibachrome and black and white. More info from Porter's Camera Store, Box 628, Cedar Falls, IA 50613.

Camcorder Charger

The **Tundra T350 Power Combo** rapid charger/discharger is designed to be the one accessory that will eliminate "memory" prob-



lems with camcorder batteries and provide full charges. The unit comes with plates to accommodate Sony, Canon, Panasonic, Hitachi, JVC, RCA and Minolta camcorder batteries. It will rapid charge from an AC wall socket or the lighter in a car or boat; as a discharger, it can take camcorder batteries down to one volt per cell, reconditioning the battery for recharging. Contact Satter Inc., 4100 Dahlia, Denver, CO 80207.



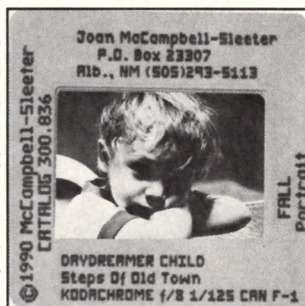
The Long Line

From **Tenba**, the means to carry those long lenses safely and conveniently: the three bags in the line accommodate 300, 400 and 600mm lenses, and are made of waterproof, coated ballistic nylon. Each features a corrugated plastic-padded bottom liner, secure zipper closure, padded filter pocket, padded side pocket and a backpack harness attachment. More info is available from Tenba, 503 Broadway, NYC 10012.

Label It!

Proslide II (Version 3.0) is a slide labeler/software program to caption any label that fits a printer, including the company's own 35mm slide labels, and strip, address, VCR labels and Rolodex cards.

The system allows practically unlimited label layouts and formats, multiple font types and sizes, and permits making up a few labels from

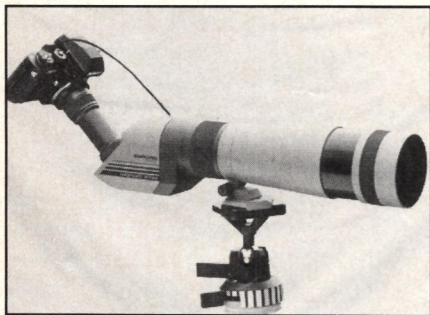


the keyboard or using a data base for big jobs. The menu-operated data base allows an unlimited number of fields, sorting, searching any field or field combination and report generation. Complete information is offered from Ellenco, Box 23307,

Albuquerque, NM 87192.

Spot 'em

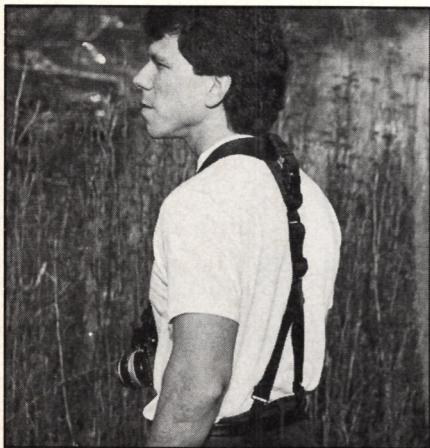
A **camera adapter** for Swarovski Optik's AT-80 spotting scope in effect turns the telescope into a 1100mm tele lens with a fixed f/14 stop. Through-the-lens metering and shutter speed control of exposure allows telephoto picture-taking with the scope and adapter. The



lightweight AT-80 has an 80mm objective for high performance in low light conditions, and it can be mounted on any standard tripod. For more info about the scope and an adapter for your camera, contact Swarovski at 1 Wholesale Way, Cranston, RI 02920.

Easy Does It

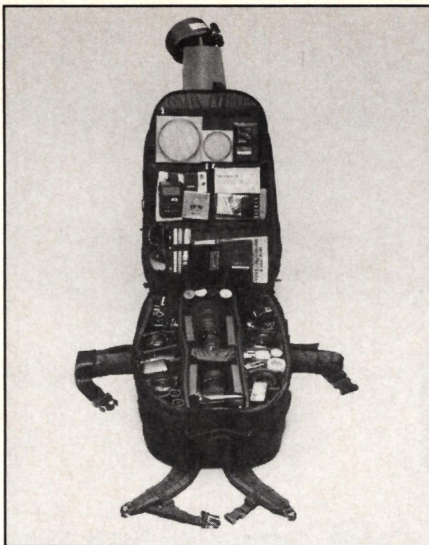
To hang your camera around your neck without discomfort, **EZeeNeck Professional**



Suspenders loop through your camera strap and attach to the back waistband of your pants, thus taking the weight off your neck and easing the pressure and pain. One of those "Why didn't I think of that?" ideas, the system works well with binoculars, too. For full info, contact Now USA, 1221 Harbor Ave., Suite 104, Seattle, WA 98116.

For Serious Trekking

Designed from scratch to meet the toughness, comfort and convenience demands of pro photographers who climb mountains, trek deserts and rain forests and otherwise go where others fear to tread, LowePro's **Super Trekker** photo backpack starts with an internal frame, shoulder strap and various adjustments to perfectly mold the pack around the shoulders, back and waist for a firm, comfort-



able fit. The internal compartment can be configured to handle almost any combination of equipment—35mm, medium, large format (meaning 8x10 field cameras) or pro video outfits. Two side hatches provide quick access to camera gear. There's even a removable tripod case. Contact DayMen Photo Marketing, #22-3241 Kennedy Rd., Scarborough, Ontario M1V 2J9 Canada, for more information.

Map It Out

For photographers and other travelers to Yellowstone National Park, Trails Illustrated has a set of **guide maps** to the park and surrounding area. Four of the maps cover specific areas—the Old Faithful Trail, Mammoth Hot Springs Trail, Tower/Canyon Trail and Yellowstone Lake Trail—and the fifth is an overall park map. Featured on the maps are highlighted hiking trails, winter use trails, roads, facilities, campgrounds and where Yogi Bear hangs out. The waterproof and tearproof plastic maps fold down to about 4x7 inches. Contact Trails Illustrated, Box 3610, Evergreen, CO 80439 for more information.

Done With Mirrors

Celestron's **500mm Mirror Tele** is a fixed f/5.6 telephoto that features a T-adapter to fit a range of 35mm SLRs. Close-focusing to five feet, the 8.5-inch, 43-ounce lens has a built-in tripod fitting and offers an optional optical accessory that provides f/4, 350mm tele performance. Celestron, 2835 Columbia St., Torrance, CA 90503, has all the details.

Binoculars With Power

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(continued on page 87)

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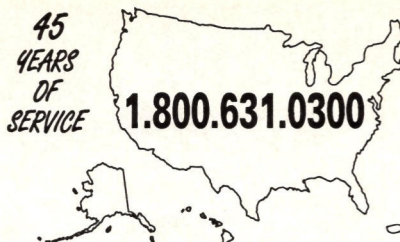
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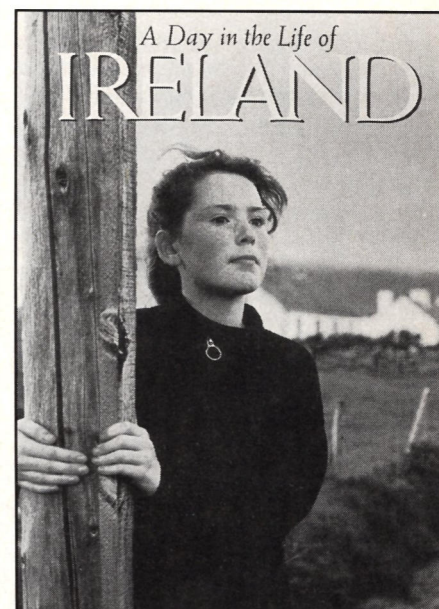
Vanishing Amazon

By Mirella Ricciardi

Harry N. Abrams, 240 pages, \$49.50.

An intimate portrait of three Amazon tribes, this ambitious study offers the visual mixed bag that seems to be the style of anthropologically oriented photo books. The pictures are variable in quality and impact, and switch back and forth between black and white and color without apparent reason. But the degree to which the photographer penetrated these cultures is remarkable, and helps mitigate the books visual inconsistencies.

—Russell Hart



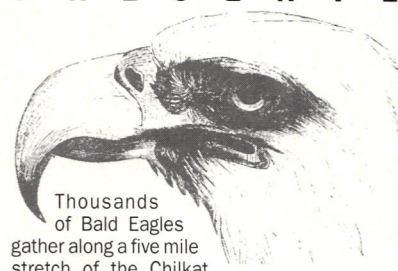
A Day in the Life of Ireland

Collins Publishers, 224 pages, \$40.

Some have written that the idea of the *Day in the Life* series—send X-number of professional photographers to various locations in one country to document a single day—has run its course; perhaps should have come to an end a few books back. I don't agree with that. I welcome each and every volume, and hope the series has a long and happy life. I'm one of those people who, when visiting someone's home for the first time, takes special note of the books in the bookcases and the records (lately CDs) in the rack; the knick-knacks on the shelves and the pictures on the walls; if I use the facilities, I'll look in the medicine cabinet. I love to pick up on the details of how people decorate their lives, what they use and what they choose to keep nearby. These items

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can reveal a person...or merely a person's habits. In any case, the *Day in the Life* series is a photo album chock full of these details, and whether I've been to the country in question or not, I relish the glimpse. The photos in this volume seem a bit less colorful than those of, say, their Japanese or American counterparts, but even as a celebration of a gray day, it's a great experience. —Barry Tanenbaum

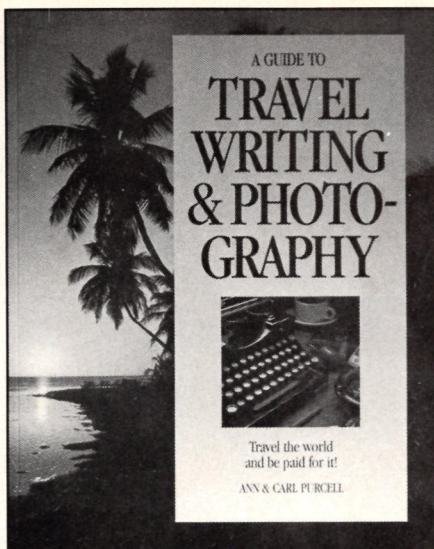
A Guide to Travel Writing & Photography

By Ann and Carl Purcell
Writer's Digest Books, 138 pages,
\$12.95 paperback.

The Professional Photographer's Guide to Shooting & Selling Nature & Wildlife Photos

By Jim Zuckerman
Writer's Digest Books, 134 pages,
\$12.95 paperback.

The sheer number of "how to make a living at some aspect of photography" books in print makes you wonder if there are really enough jobs to go around. But the appeal of these books is undeniable—dealing as they do in dreams and wishes and the chance that your photos and your business acumen



might be good enough to propel you to success. These two volumes have the added appeal of being written by folks who are living the life they're writing about. They're doing it now; someone's going to be doing it in the future...why not you? There is some overlapping of subject matter here, but that's okay—often the writers come at the issue from different points and their conclusions and recommendations will vary, too. Evaluating your position and making your own decisions is, after all, what

business is about. And the truth is, travel photography (and travel writing) is a business first, photography and writing second. In business we all need all the help we can get, so you might decide to pick up both of these books. If you go into business, they'll probably be tax deductible. —Barry Tanenbaum

Publication Notes

Look for *The Hasselblad System*, just out from the Saunders Group. Written by Bob Shell, editor of *Shutterbug*, it's an "everything you wanted to know—or need to know" about the system's cameras, accessories, techniques and concepts...From Images Press, *How to Start & Run a Successful Photography Business*, by Gerry Kopelow, is a welcome other side of the "break into the business" book that tells you all about selling your photos; this is a guide to a tougher proposition—running your own business. Check it out if being your own boss in the photo biz has ever been your dream...If you ever get tired of photographing the great outdoors, Images Press also has *Profitable Model Photography*, by Art Ketchum, an illustrated, fairly detailed look at...well, model photography as a business. Hey, you never know. ♦



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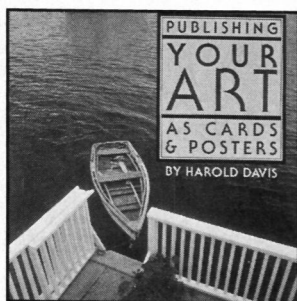


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BUYER'S GUIDE

TELEPHOTOS, 200mm & UP

As the days get longer and the temperature rises, warm weather warriors head for the great outdoors, joining their more hearty counterparts in search of that elusive great outdoor photograph. Though emboldened by more favorable climatic conditions, they still can't, or don't want to, get real close to all of their subjects, which means they must pack a telephoto lens with their other essential gear to help span the gap between photographer and subject.

Choosing the right telephoto for your needs can take some time given the vast number of choices available today. All the major manufacturers currently produce a dozen or so long lenses for their respective camera systems, and many of the independents are not far behind. To help make your decision easier we've gone over the lists and picked just a few from each company—ones we think make the most sense for the outdoor and travel photographer in search of a long tele.

The price you pay for this convenient access to a faraway world is having to use a bigger and heavier piece of equipment, shell out sometimes heavy bucks and always use that tripod you're packing on these trips. But it's worth the effort—the next best thing to a face-to-face encounter with a potentially anti-social subject. And you will be able to see the forest for the trees. —David L. Miller



CANON

In true outdoor fashion, **Canon** isn't letting any grass grow under its feet as the company continually develops new lenses for its various camera families. One of the latest is a rather substantial 400mm f/2.8L for its autofocus EOS group. With its internal AF motor (common to all Canon lenses made for EOS SLRs), it can get you down to a subject as close as 13 feet. It weighs in at a lucky 13.4 pounds and measures an equally lucky 13-3/4 inches. Suggested list price is \$9200. For the manual-focusing set, Canon

offers a neat (8 inch) and light (1.5 pound) 100-300mm f/5.6 zoom (\$590) with a macro feature for shooting objects as close as 39 inches; non-macro distance is 4.9 feet. In between there's a 300mm f/2.8L (\$3500) for manual fans. This wide-aperture unit, featuring a pre-focus lock for setting two locked-in focus points, can also be rotated without being removed from its tripod. You'll need the latter because this 9.5-inch lens comes in at a little over 5 pounds. Contact: Canon, 1 Canon Plaza, Lake Success, NY 11041; 516/488-6700.

Minolta's efforts of late have been geared toward their family of autofocus cameras with an emphasis on miniaturization. Most remarkable of the minis is the 100-300mm f/4.5-5.6 Maxxum AF zoom that's just a shade under four inches long and weighs a mere 14.5 ounces. Closest focusing distance is 4.9 feet and the list price is \$487. Then there's the 200mm f/2.8 AF Maxxum Apo (\$1334) which is slightly longer (5-1/4) and heavier (28) but gets you just as close. If you really want to go long, there's the 12-pound 600mm f/4 Apo (\$8547). Contact:



MINOLTA

Minolta, 101 Williams Drive, Ramsey, NJ 07446; 201/825-4000.

Nikon's extensive stable includes a host of glass works for both auto and manual focusing SLRs. For the latter there's the classic 200mm f/4 Micro Nikkor IF (\$995) which adds the joys of close-up shooting to the general benefits of long distance photography. This 7 inch-plus long, 28-ounce lens focuses down to 2.3 feet and gives you a reproduction ratio of 1:2. A longer view is

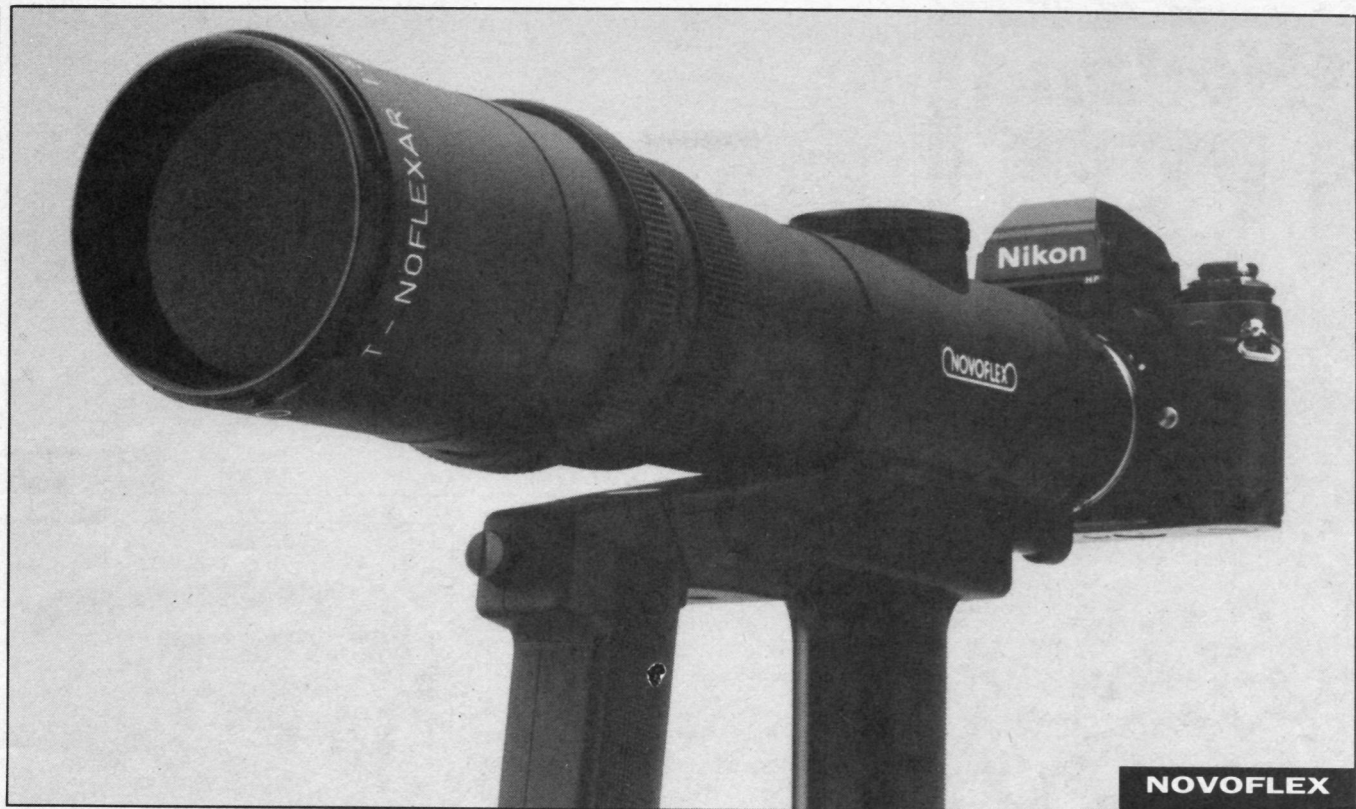
possible with the 500mm f/4 Nikkor ED-IF (\$5460), a relatively compact lens measuring 15.5 inches and weighing just over 6.5 pounds containing the internal electronic connections to accommodate the exposure operation modes of late-model Nikon AF SLRs. For those AF cameras Nikon has a 300mm f/2.8 (\$4750) with a minimum focusing distance of 10 feet. On the theory that this type lens is intended primarily for use at f/2.8, Nikon has a smaller (8.8 inches), lighter (less than 3 pounds) 300mm f/4 ED-IF (\$1215)

that gets you just as close if you don't mind the smaller maximum aperture. Contact: Nikon, Inc., 1300 Walt Whitman Road, Melville, NY 11747-3064; 516/547-0299.

The unique **Novoflex** lens has been around for a quarter of a century, providing photographers with a hunter's like grip on long distance shooting problems. Its two-fisted rifle-stock lookalike grip fits on the underside of the 16-inch long lens, thus offering a steady-ing hand and, just as important, quick focus-



NIKON



NOVOFLEX

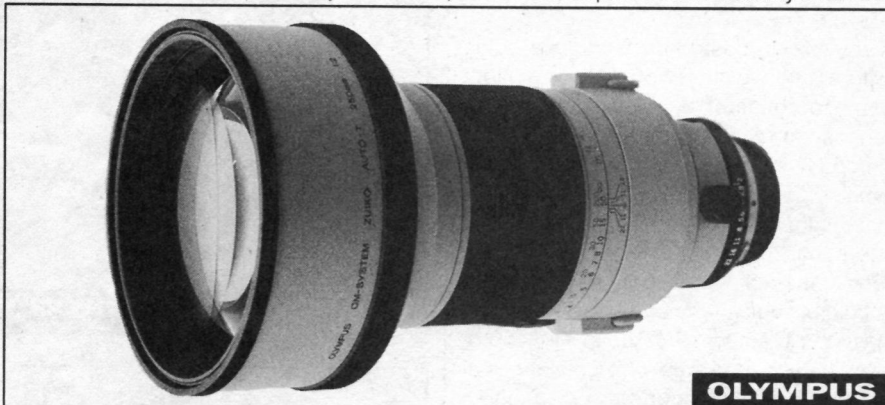
ing via a squeeze grip. The Novoflex is in itself a mini system what with a group of its own accessories—bellows units (one for use with Canon and Minolta AF bodies), and various grips and brackets. Both the 16-inch 77-ounce 400mm f/5.6 (\$1695) and 600mm f/8 (23 inches, 87.5 ounces, \$1749) Novoflexes can be adapted for just about

every SLR. Minimum focusing distances: 6.3 and 13.2 feet. Contact: Novaflex/Calumet, 890 Supreme Drive, Bensenville, IL 60106; 708/860-7447.

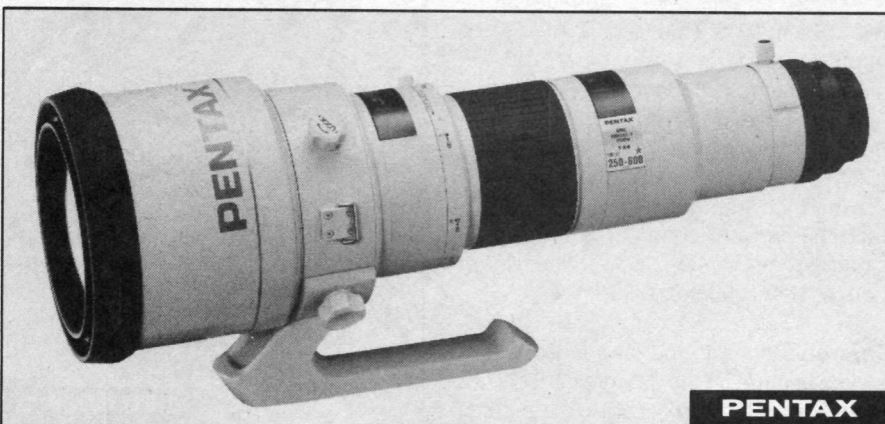
Olympus, the pioneer of compact camera equipment, is still running true to form in the tele department. Probably the most

(or should we say least) Olympian of the lot is the 300mm f/4.5 Zuiko (\$890) which checks in at 7.2 inches in length and a light 2.3 pounds. Minimum focusing: 11.5 feet. As befits these masters of miniaturization, several of their other telephoto optics come in odd sizes slightly off the common marks: the 250mm f/2 (\$7650) at 9.8 inches and 8.6 pounds for wide-aperture lovers and the 350mm f/2.8 Zuiko (\$7650) at 11.2 inches and 8.6 pounds. Closest focusing distances: 7.3 and 10 feet, respectively. Contact: Olympus Corp., Crossways Park, Woodbury, NY 11797-2087; 516/364-3000.

Another competent compacter, **Pentax** has strayed somewhat off the compact path for good reason with its heavy (as in "man, like heavy") 250-600mm f/5.6 SMC Pentax-FA Zoom ED(IF). If you have to ask the price, maybe you should try a shorter lens; the number, however, is \$10,945. With autofocus and power zooming, the lens weighs in at just over 11 pounds; length is 17.7 inches; minimum focusing, 11.5 feet. At the smaller (physically, that is) end of the AF lens scale is the SMC Pentax-FA 300mm f/4.5 ED(IF) (\$1357) at just over 2 pounds and 6.4 inches long with a 6.6-foot close focusing. For manual-focusing, large aperture fans there's the 400mm f/2.8 Pentax-A ED(IF) (\$5917), a 13.1 pound, 13-inch long tele that gets down to a 13.1-foot focusing distance. Contact: Pentax Corp., 35 Inverness Drive East, Engle-



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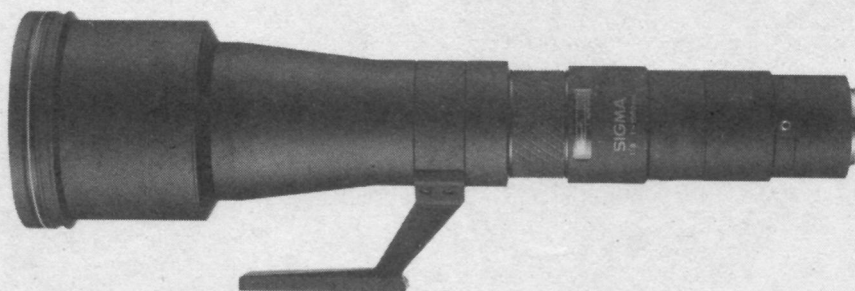
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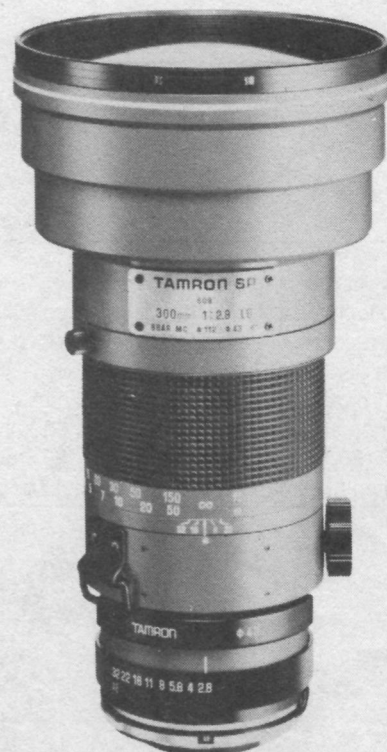
SIGMA

wood, CO 80112; 303/799-8000.

Samyang, a relative newcomer to the lens game, is gradually expanding its line in several directions. At the moment, its telephoto efforts are concentrated in the manual focusing sector with mounts for about a dozen of the most popular SLRs. Of most interest to the outdoor and travel fan is the 100-500mm f/5.6-7.1 zoom (\$400) with an 8.2-foot minimum focusing distance; it's just under 3 pounds and measures 11.8 inches. For single focal length fans there's a 500mm f/8 mirror lens (\$1991) with a 5.7-foot minimum. Other numbers: 3.5-inch length, 12.6-ounce weight. Contact: Samyang, 116 Lively Blvd., Elk Grove, IL 60007; 708/952-0555.

If you mix your outdoor shooting sessions with exotic weighty thoughts, you might want to consider the aptly named Zen lenses from **Sigma**. Nomenclature aside, this busy indy has been producing most types of lenses for most types of camera bodies for quite some time and the latest represent the latest in technology—twin lenses in each focal length for manual or autofocus cameras. At the long end we have the 1000mm f/8 Apo ZEN (\$4560), a longish (21.4 inches) unit weighing in at slightly over 9.5 pounds and focusing down to 19.4 feet. More manageable is the 300mm f/2.8 ZEN (\$3392 AF, \$3174 manual) at 4.5 (4.3 in manual) pounds and 8.7 inches. Focuses to 8.2 feet. A neat package in the middle, if you don't mind a small aperture, is the 500mm f/7.2 (\$722), a mere 2.4 pound (2.2 manual) 9.2-inch job that goes to 11.5 feet. Contact: Sigma Corporation of America, 175 Commerce Drive, PO Box 11356, Hauppauge, NY 11788; 516/585-1144.

Tamron's entry in the long lens sweepstakes centers on the 300mm f/2.8 LD (for low dispersion). Available with inter-



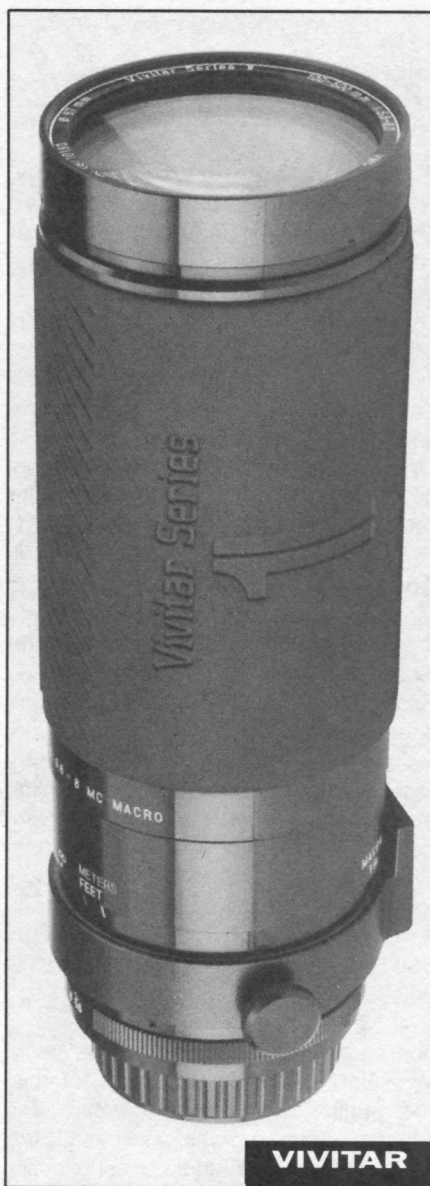
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changeable mounts for use on over 15 different camera bodies as well as in C mount for video and 16mm movie cameras, it gets you as close as 8.2 feet, measures 8.3 inches and weighs just over 4.5 pounds. \$4179 for the autofocus model, \$3452 for manual. Contact: Tamron Industries, 99 Seaview Blvd., Box 388, Port Washington, NY 11050; 516/484-8880.

Tokina has spread its wealth over the whole range of focal lengths in a variety of series for most SLR bodies (including some autofocus). Most of the over 200 set, however, appear in the AT-X series for manual focusers. Neatest package is the 100-300mm f/4 zoom (\$919), a compact 2.7-pound, 8.5-inches, focusing to 6.6 feet. Stretching outward a bit we come to the 150-500mm f/5.6 (\$1999), with slightly larger dimensions, of course: 4.9, 12.6 and 10.2. Repeating the same order for the single focal length 300mm f/2.8 (\$919 manual, \$1199 AF), we have 4.7,

8.6 and 7.9. Contact: Tokina Optical Corp., 1512 Kona Drive, Compton, CA 90220-5499; 310/537-9380.

Vivitar's long-running Series I group of lenses has been keeping pace with the rest of the photo world and the needs of the outdoor and travel photographer. Latest and longest is the 100-500mm f/5.6 (\$990) Series I zoom. Available in mounts for most manual focusing SLRs, it's compact enough to be able to get by with a manageable 67mm size filter. A light 2.2 pounds, it focuses down to 9.8 feet. Length of the entire package is just short of 8 inches. Meanwhile, representative of their efforts to stay current, Vivitar also offers a 60-300mm f/4-5.6 autofocus zoom for Minolta Maxxum cameras (\$480). Significant numbers come in at 4.6 inches in length, 23 ounces in weight and a minimum focusing distance of 4.9 feet. Contact: Vivitar Corp., 9350 DeSoto Ave., Chatsworth, CA 91311; 818/700-2890. ♦

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Carl and Ann Purcell will conduct a Seminar at Sea during Thanksgiving week, 1992, aboard the luxurious *MV Horizon*, part of the Chandris Celebrity Cruise line fleet. Seminar theme is "How to travel the world and be paid for it," and the cruise will cover six distinctive islands in the southern Caribbean. On-board seminars will include slide presentations, creative writing techniques, word processing, marketing, photographic equipment, shooting with models, stock photography and critique and evaluation of photos. Call 703/845-1104 or 800/285-2786.

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Destination Himalaya announces a 17-day tour offering some of the most stunning scenery and photographic opportunities in the Himalayan Mountain Range, combined with the rich culture of Tibetan Buddhism. **Destination Himalaya**, 4 Ledgeview Lane, Brunswick ME 04011; 207/721-0303.

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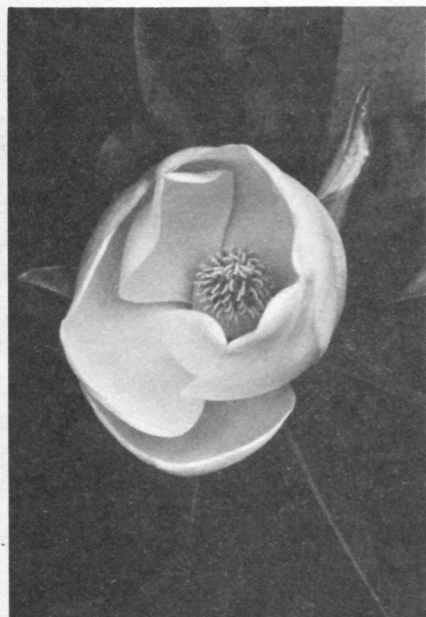
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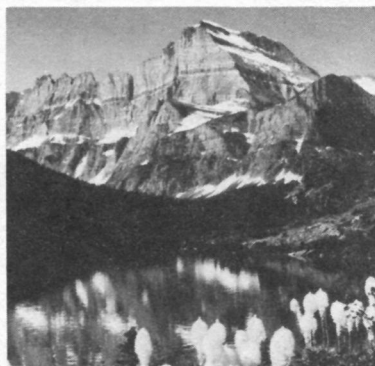
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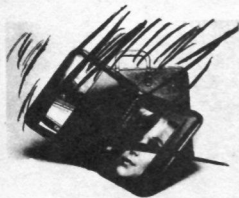
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In Black & White

(continued from page 15)

edges match. If the front and back edges of the rectangle don't match, shim the easel accordingly. (If adjacent sides need shimming, then shim up their shared corner.)

For shims, strips of paper will do; layer them until the needed height is obtained. For a non-slip approach, use sheets of rubber gasket material, available in hardware stores. A more permanent adjustment can be made by layering tape on the underside of the easel. If shimming doesn't completely solve the problem, printing with a smaller lens aperture will further minimize slight misalignment, as explained in the next section.

Aperture Too Wide. It's pretty common knowledge that when you're shooting a picture, setting a smaller lens aperture improves depth-of-field—the depth of the zone of sharpness. But why would you want to stop down when you're printing? After all, an enlarging lens is designed to focus on the flat plane of the negative.

The reason is that a negative (or transparency) isn't perfectly flat. It curls, usually toward its emulsion side. In a negative carrier, it tends to bow up in the middle, placing the center of the image on a slightly higher plane than the edges and corners.

That difference may seem slight. But when you consider that a negative is, in fact, a close-up subject—and that in close-up photography, depth-of-field is measured in mere millimeters—it makes sense that if you don't stop the enlarging lens down far enough, a negative focused in the middle may produce a print that's sharp in the center but out of focus on the edges.

How far should you stop down? With a 50mm lens, standard for the 35mm format, at least to f/8, preferably f/11. Stop down further with longer lenses. What's more, to make the most of the available depth-of-field, you should focus midway between the center and edge of the projected image—just as you'd focus a third of the way into a real-world scene to take full advantage of your zone of sharpness.

If using smaller apertures forces you to set impractically long exposure times, consider using a brighter enlarger bulb to shorten exposures. Better yet, get yourself a glass negative carrier, which all but eliminates film curl. With a glass carrier you can safely print at wider apertures—for example, f/5.6 with a 50mm lens—provided your enlarger is properly aligned.

Negative Popping. Although it sounds unlikely, heat buildup in your enlarger's light

path can make your prints unsharp. The temperature differential between the air above and below the negative (or transparency) can cause it to flex up and down—and out of the plane of focus—during the exposure. A sure sign of this misbehavior is a print in which the grain seems to look streaky, or sharp and soft at the same time.

Some printers actually "preheat" their negatives before focusing them by leaving the enlarger light on for an extended period. The assumption is that temperatures will stabilize and the negative will get any movement out of its system before you focus and make the exposure.

A better solution is to use a glass negative carrier. In a glass carrier, two thin sheets of high-quality glass are mounted in the carrier's rectangular openings; they press against the film to keep it in position, regardless of heat. A glass carrier also counteracts negative curl, allowing you to print at wider lens apertures.

Don't let anyone talk you out of a glass carrier by arguing that it's a dust trap. If your darkroom hygiene is good, keeping it clean shouldn't be a problem. Just treat it with care to avoid scratching it.

Glass carriers must usually be special-ordered. When you order yours, specify that you want an anti-Newton top glass. (You may have to get a separate replacement anti-Newton glass and substitute it for the carrier's regular top glass.) Anti-Newton glass is treated (lightly etched, usually) to prevent the appearance in the print of Newton's rings, concentric banded patterns produced by contact between the smooth surface of the negative's base and the smooth surface of the glass.

Loose Knobs, Slack Springs. Even the fanciest focusing aid is worthless if your enlarger can't hold focus. Sometimes the problem is due to springs that have lost their tension, a malady that tends to afflict older enlargers. Sometimes the problem is due to the failure to turn a locking knob.

If your enlarger has a focus-locking knob, and you forget to set it, the lens stage may drift down; if you don't lock the enlarger head in place once you've sized the image, it can also move and throw the image out of focus. If your enlarger is designed so that the focus and head height are held in place simply by spring tension, look for screws that allow you to increase the springs pressure, and tighten them.

Editor-at-large Russell Hart has switched column assignments: formerly our man on medium and large format, Russell will now be the proprietor of O&TP's darkroom.

New Products

(continued from page 71)

to the desired focal length; focus is maintained throughout the zoom's range. For details, contact Cameron Int'l, 17 Renwick Ave., Huntington, NY 11743.

Safe at Any Speed

Prime feature of the ten-inch **HMI fresnel lens light** is an electronic ballast that allows photographers to shoot at any shutter speed without fear of the flicker effect found in older styles of HMI systems. The ballast allows for a dimming range of almost one full f/stop without any appreciable shift in color temperature from the 5600-degrees Kelvin produced by the HMI system. Details from Desmar Corp., 419 N. Larchmont #31, Los Angeles, CA 90004.

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Over 35

(continued from page 69)

lelism and alignment between the lens and the film plane. In fact, the more expensive cameras go to tremendous lengths to achieve this close tolerance. On the other hand, view camera purchasers pay big bucks to be able to *unalign* the lens and film planes. Knowledgeable use of view camera movements can realign depth-of-field to suit a subject, correct optical induced distortions and even change subject shape.

While certain 35mm and roll cameras have lenses designed to add these features to their systems, their solutions are limited to certain lenses, and they are never able to handle the situation as well as a view camera.

While a convincing case can be made for medium and large format cameras just on the real advantages, I've got to get back to the larger format photographer's mindset, because possibly the most important advantages to larger cameras are the mental demands they make on the photographer. More years ago than I care to remember, I started my photographic career with a Canon FT-QL. I matched the viewfinder needle with a little circle and took pictures without ever really understanding what I was doing. The pro I was working for (for \$35 a week and all the Dektol I could use) suggested I purchase a hand-held meter and take the %&#@%\$! batteries out of the camera. I followed his advice and for months my contact sheets looked like black-and-white checkerboards: overexposed by six stops, under by seven, over by four...and so on.

But finally a funny thing started to happen—I could look at a scene and tell the different exposure values for most of the items in my frame. The hand-held meter readings were beginning to sink in. Eventually, it got to the point that if my meter and I disagreed, chances were my meter was broken.

When you use an autoexposure camera, even though it displays the f/stop and shutter speed for you, you stop thinking. And when you have 36 frames to play with, and a motor drive, composition can become a hit or miss proposition. Take away autoexposure, take away autofocus and put the camera on a tripod and you start to stand on your own. While this is scary at first, success has a sweetness that is worthwhile and yours!

So does all this mean that I don't use 35mm cameras? Nope, I use 'em. Do I use

autoexposure? Not very often. Will I ever own an autofocus camera? Probably. Sometimes I don't mind the camera doing the work, but most times I want to think about my photography—and that's where the large sizes comes into play.

Medium and large format are, to me, the thinking photographer's way to go.

Steve Sint is a New York-based photographer who's handled assignments ranging from corporate to commercial to outdoor. His column on medium and large format photography, Sint's View, appeared for many years in Modern Photography magazine. Look for Over 35 in each issue of Outdoor & Travel Photography.

Nothern Exposures

(continued from page 41)

most chancy in terms of weather, it offers a feeling of isolation not found in other parts of town. A trip here gives you a hint of the atmosphere along the northern California coast. Fog is a given here, so try to arrive around midday. And mind your equipment: salt spray and fog seem to get on everything.

TOP OF THE MARK. One of the most famous hotel bars in the world, and justifiably so. Set atop Nob Hill in the Mark Hopkins Hotel, the Top of the Mark has charmed and amazed generations of visitors. The room itself is beautiful (and the drinks are perfect), but the appeal is a panoramic Bay view, as seen from 937 feet above the water. Should you tire of the Bay, Nob Hill is a fine perch from which to observe the entire city. Its private clubs and hotels can also provide memorable images.

These suggestions are only the beginning. Most likely you'll get sidetracked by whatever catches your eye—and that's how it should be. What will make your trip and your photographs memorable is the process of discovery—and few places reward discovery as well as San Francisco.

Based in New York City, freelancer Kevin Cobb is an experienced travel writer.

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RF	50	2.99	6.39	2.69
RD	100	3.55	8.55	3.10
RH	400	5.69	8.89	5.09
RD Pro	100	3.39	8.50	3.95
Slide Mailers	3.25	5.25	7.25	9.25

POLAROID FILM

POLAROID FILM	600	8.85	Spectra	8.85
669	8.19	667	5.75	5.75

ARCHIVAL FILE PAGES

ARCHIVAL FILE PAGES	1/INCHES & SLIDES - IN STOCK
283	63.285 HV
550 FD (specify camera)	41

ELECTRONIC FLASHES

ELECTRONIC FLASHES	283	63.285 HV	78
VIVITAR	63.285 HV	78	78
550 FD (specify camera)	41	41	41

SUNPAK

SUNPAK	622 w/Std. Head	215
4330 Auto Focus (specify camera)	71	71
383 Super	61	61
DXBR Ringlight	137.00	137.00
544	117.555	158
TTL Dedicated Modules	28	28

METZ

METZ	45 CT-1	199.45	CT-5	345
60 CT-1	419	60 <td>CT-5</td> <td>529</td>	CT-5	529

QUANTUM BATTERIES

QUANTUM BATTERIES	Bantam Battery	72
Battery 1	122. Turbo	223

SLIDE PROJECTORS

SLIDE PROJECTORS	4200 <th>165<th>4400<th>218</th></th></th>	165 <th>4400<th>218</th></th>	4400 <th>218</th>	218
KODAK	165	4400	218	218
Extragraphic A Plus	Call	Call	Call	Call
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AE 1 Program w/50 (10-)	229.
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A 1, (8)	249.
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299T flash (9)	139.
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Winder A 2 (9)	99.
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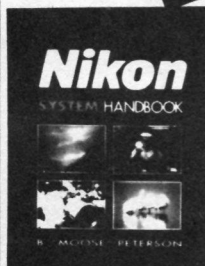
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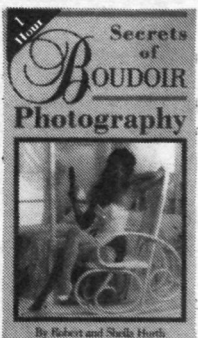


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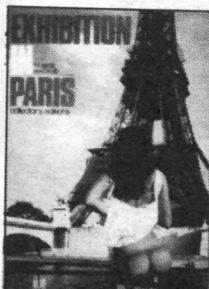


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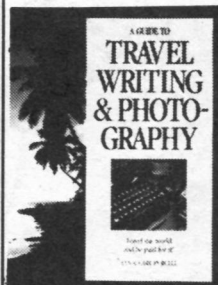
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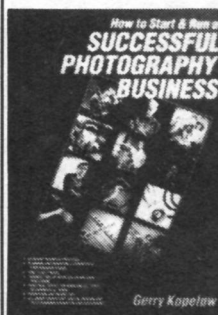
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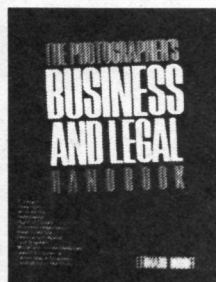
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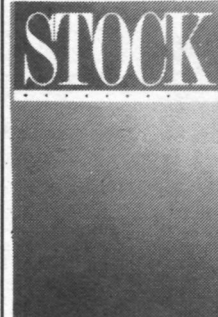
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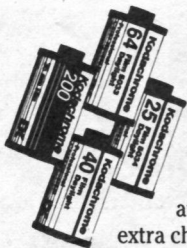
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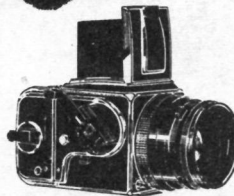
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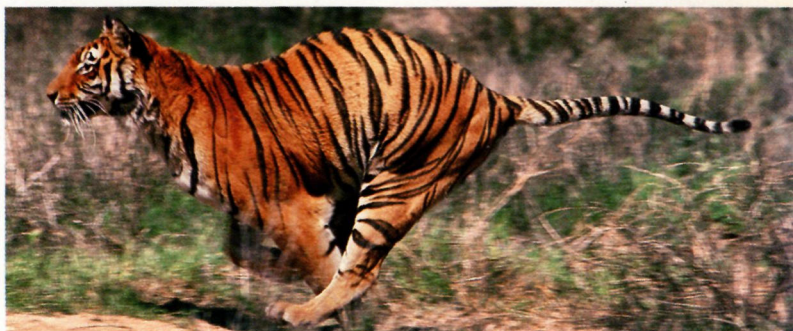
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